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VOL. XXIV.

PHILADELPHIA, PA., OCTOBER, 1906.

No. 10.

'The Making of a Russian Pianist'

A TALK WITH JOSEF LHÉVINNE

By EDWARD DURLINGAME HILL

PIANISTS, German and Polish, flock to this country as a matter of course. Italian pianists occasionally settle in the United States, French pianists are not averse now and then to an American concert-tour, but a pianist who is Russian-born, and moreover, distinctively Russian in his musical training and artistic influences, is a rarity indeed. It was with an opinion two days in succession. On one day he would say *piano* there, on another *forte*; at one time a tempo should be *moderato*, the next day *allegro*. Much, too, depended upon his mood as to whether he felt like teaching. Then, too, some people have had very different experiences with him. Thus

Personality.

Lhévinne is of medium height, inclined to be thickest in build, but of decidedly powerful physique. With curly, light brown hair, and tawny eyes he is distinctly blonde in appearance. He was gracious and genial in personality. He was born at Oryal, Russia, December 13th, 1874, and is therefore not quite thirty-two. He graduated as gold medalist in 1902 from the Moscow Conservatory. In 1905 he won the Rubinstein Prize as pianist at Berlin, at the first competition. He went on concert tours through Eastern Europe and Russia with Petruschewski the violinist, and Moshe Altschuler, cellist (now conductor of the Russian Symphony Orchestra in New York). He then became professor of the piano at the Conservatory of Tiflis, Southern Russia, until 1902, when he accepted a similar position at the Moscow Conservatory. Perhaps it is best to give the story of his music study as he told it.

Study Period.

"I began to study the piano with my father when I was but four years old. At the age of six, I began to work with other teachers, chiefly pupils at the Moscow Conservatory. When I was eleven I began to take the piano seriously and studied for six years at the Moscow Conservatory with Safonoff. At seventeen I won the gold medal of the Conservatory for piano-playing; Scriabine, Rachmaninoff and I finished the course in 1902."

Playing for Rubinstein.

Here I interposed some questions as to the character of Anton Rubinstein's teaching. "Rubinstein was unsatisfactory on the whole as a teacher, perhaps I would better say variable. On account of his highly

individual temperament, he never gave the same opinion two days in succession. On one day he would say *piano* there, on another *forte*; at one time a tempo should be *moderato*, the next day *allegro*. Much, too, depended upon his mood as to whether he felt like teaching. Then, too, some people have had very different experiences with him. Thus

detail, because that would be contrary to etiquette, inasmuch as I was Safonoff's pupil.

Course of Study at Moscow.

"The piano course at the Moscow Conservatory lasts eight years with an extra year for the more talented pupils. The first five years are given up to study in the elementary classes; the last four are advanced classes. Without particularizing, I may say that the course embraces the entire literature of the piano, beginning with the studies of Bertini, Heller, Clementi, and Czerny (all the études, Op. 740, sometimes transposed into other keys for the technical drill), little pieces by Raff, Brahms and Jensen, the inventions, the little preludes and fugues of Bach. Later come Beethoven's sonatas, the preludes and fugues of the 'Well-Tempered Clavier,' and many advanced pieces. I have been teaching the four last classes at the Conservatory."

The Younger Russian Composers.

My questions were then directed towards inquiry as to the leading lights among the younger school of Russian composers. "The most important are Rachmaninoff and Scriabine. Of the piano works by them I prefer Scriabine's music as possessing more depth and more variety. Rachmaninoff is somewhat too involved in his style; he is a lover of complexity; his music would gain if it were occasionally a little lighter in character. Lisadoff has written many charming things for the piano. Aronky's piano music I find too saccharine. Then there is an entire group of young moderns, whose music for the most part is not published. They are latent upon our minds; they follow the advanced school in France and Germany. Some of them may be described as decadent, but nevertheless, they will be heard from some day. I recall the names of Anani, Reikoff, and Mettner (who has published preludes and a sonata for piano) as prominent among them. The greatest living Russian composer is unquestionably Rimsky-Korsakoff." We then chatted opaciously on Russian literature. He admires Tolstoi the novelist, more than Tolstoi the philosopher and teacher of ethics, but Dostoevsky, and especially Turgeneff, he praised unreservedly.

Josef Lhévinne

MacDowell.

We then touched upon MacDowell's piano music, some of which it had been announced that he would play at a recital. "I had prepared two studies but I was told that I should have become acquainted with the composer's interpretation in order to do justice to their style, so I gave up the idea."

Essentials in Teaching.

I then asked Mr. Lhévinne what he considered the most essential point to bring out in piano teaching. "It is impossible to say that one quality or characteristic is the most essential. Method in teaching should depend entirely upon the individuality of the pupil, and the problem which he presents. No set principles in teaching can be laid down beforehand. The problem of interpretation consists in attempting to present the character of the piece played as faithfully as possible. The whole of the technical foundation of piano playing rests upon cultivation of the requisite strength and velocity of the fingers—and then the suppleness and elasticity of the wrist. Finally, the advanced pupil learns to use the fore-arm, the upper arm and even the shoulders in conjunction with the fingers. In promoting fluency of technical passages in all keys special emphasis should be laid upon free lateral movements of the elbow with a flexible wrist."

Liszt and Mozart.

In discussing the relative difficulty of Liszt's and Mozart's piano music, Mr. Lhévinne said "In my last year at the Conservatory, when I had played extremely difficult pieces like Liszt's 'Don Juan Fantasy' and his transcription of the overture to 'Tannhäuser,' Safonoff made me go back to Mozart. While technically it is not very hard, as a problem in interpretation it is difficult to attain the right compromise between insipidity and over-sophistication."

Lhévinne's Technique.

Lhévinne gives the impression of being an artist who trusts to the promptings of instinct rather than to reflection. In an interview published in the *New York Times*, he expressed a strong predilection for athletic sports of all kinds, a preference to which his physique and general appearance gives credence. He also declared that his artistic instinct forbade anything that savored of sensational effect, of covering up deficiencies by clever tricks of pedalling, etc. Indeed Lhévinne's playing is a refreshment to jaded ears that have become blasé through too much piano over-water. His technique approaches the miraculous, it is so crisp, elastic and fluent. His tone is delightfully fluid, and his command of it is unvaried, whether in the gentlest pianissimo or the most frenetic fortissimo. His interpretations are abundantly brilliant, but their most notable quality is a sincere honesty of effect that is exceedingly uncommon. There is no attempt to make a sentimental appeal, to over-indulge in flabby emotion. Lhévinne shows health in his crisp of every side of piano-playing, beginning with due solidity in a Bach-D'Albert transcription, appropriate romanticism in a Weber sonata and in the dazzling Schumann "Toccata," the true Slavic temperament in Chopin's "F sharp minor Polonaise," ending with a bravura transcription of the "Piano Duette Waltz" by Scholz-Eyler. Lhévinne also plays music by his countrymen, pieces by Rachmaninoff, Scriabine and Balakireff, as well as by Anton Rubinstein. For his debut with orchestra he chose Rubinstein's concerto in E flat, Op. 94, a work which makes some young virtuoso technique that had never been attempted in this country before. Of his performance, Mr. Krehl said in the *New York Tribune*:

"It was plain that Mr. Lhévinne has made the concerto his battle-horse. He played it with great brilliancy, yet with a dignified and intelligent purpose, and in the slow movement with all possible appreciation of its possibilities in the way of poetical expression. Here his large, singing tone made a deeper impression than did the dash of his bravura in the first movement and quickly awakened the instructed among his listeners to a consciousness of the fact that they were in the presence of a pianist who was not only a virtuoso, with an amazing skill in octave playing especially, but also something more."

Resigns from the Conservatory.

Lhévinne has that unusual quality for a modern pianist—balance. He need fear no rival in mere

technical brilliancy, but that does not prevent him from taking a lofty view of interpretation, and from disregarding true beauty of true effect. He had great difficulty in keeping his American engagements. Rioting was in full swing in Moscow; he had to remain in hiding, waiting for a chance to escape from the city. At length he got away by night to St. Petersburg, and then to catch his steamer to America. Last spring Lhévinne resigned his position as professor of piano-playing at the Moscow Conservatory. In consequence of his success here, he wished a leave of absence for one year in order to go on a longer tour. This permission the authorities at the Conservatory refused him; accordingly he severed his connection with the famous Moscow institution.

America will be so much the gainer, and his tour is being awaited with impatient eagerness. For in a musical test of no little severity, Josef Lhévinne has passed unqualifiedly not only as a preeminent master of the piano in a generation in which technic is presupposed, but also as a sincere artist and interpreter, and as a forceful personality.

QUALITIES THAT DETERMINE MUSICAL WORTH.*

BY GLEN DILLARD GUNN.

MUSIC teachers should teach music. By that I mean that the first and most important, and at the same time the most difficult task which confronts the music teacher, is to develop in his pupils an appreciation of and a love for the best in music. So much of the teacher's time is necessarily taken up with mechanical tasks, the vocalist with voice placing and building, the pianist with those fundamental technical principles which pertain to the mastery of a musical machine, the violinist with questions of bowing, etc., that teachers, as a class, are prone to neglect the more vital and more interesting musical problems, and thus should never neglect to ask himself for attention. The average teacher employs one of two courses. Either he puts his pupils through a more or less fixed curriculum, in which case he demands that the pupil accept such pieces as he selects upon his authority and gives no reasons for his choice; or he seeks to please the pupil, caters to an undisciplined musical taste.

Either course is faulty, since it contributes but little to the pupil's development. And in what does a musical development consist? It is the acquisition of some definite standard, some accurate measure of the musical worth of the compositions which he studies? Surely he should not be asked to enjoy a Haydn sonata simply because the teacher tells him he should. And before he can appreciate a worthy musical composition of more than ordinary complication he must have some more reliable standard by which to judge for himself than anything so variable as mere personal preference.

To possess artistic worth in fullest measure a piece must contain a definite appeal to the sympathies, and that appeal must find expression in symmetrical form. The simplest and most satisfying examples of such music are perhaps found in the folk-songs of many music-loving people. No song ever lived even fifty years in the hearts of a nation that did not contain some vital appeal to the sympathies of a people. And no song ever survived which was not perfect in form and fully and harmoniously. Folk songs usually deal with some elemental emotion; like the sorrow of parting, the martial spirit and the joys and griefs of comradeship; the love of home.

I quote four examples, two German and two American folk-songs. How eloquently the falling cadence of "Liebeslied Ade" expresses the sorrow of parting. "Ich Hat Ein Kameraden" is blended with how unambiguously German is its resolute good humored spirit. And finally there is no need to point with pride to the beauty or to dwell upon the sincerity of the two American folk-songs, "The Old Folks at Home" and "My Old Kentucky Home." As long as Americans love home and country so long will their songs live in our hearts, nor can the noise and clamor of our world, workaday life silence their sweet music.

*Read before the Indiana Music Teachers' Association.

Having thus, in concrete, the two fundamental qualities that determine musical worth, namely, the symmetrical form, the appeal to sympathy, and the simple contrast and repetition, it remains to point out that the step from the simple folk-song to the symphony is only a question of the development and elaboration of the form. Simple contrast and repetition, obvious and instinctively perceived harmonies ceased to satisfy. Music became more complicated. This was fortunate since it furnished the musical theorist with a vocation and a livelihood—sometimes.

As music became more complicated it required greater and more definite expressiveness, and introduced many new qualities that are of interest. Folk songs, for example, already contain an expression of nationality in music. Art songs and all higher forms of music bring the more intimate individual note into literary test of no little severity. The composition of the composer's personality, but do not lose the stronger and broader national traits, if the composer be a man of great talent.

These four definite tasks confront the composer then. To summarize: First, he seeks to express in tones some phase of emotional life which he himself experiences, and so vividly, that his heart and mind find its expression a necessity of the artistic development. Second, he enhances his appeals to the emotions by a thousand tricks of his trade which interest the trained mind of the musician for themselves, just as the painter takes keen pleasure in studying the technique exhibited in a clever fore-shortening or as the poet in his composition. Third, he may express some phase of national character, though he may, like Shakespeare or Beethoven, transcend the narrow bounds of locality and speak to and for the whole world. Fourth, he cannot write sincerely and worthily without expressing something of his own personality.

In determining the presence of these essential qualities, the composition list the small ask himself these questions. These, I believe, given in some ten books on English. Certainly they are logical and can be made applicable to music as well as to literature. They are:

1. What is the composer trying to do?
2. Does he do it?
3. Is it worth doing?

PRIZE ESSAY CONTEST.

An important feature in educational work in schools and colleges is teaching pupils to think logically and to express themselves clearly in writing and in speech. The number of well-educated young men and young women in the musical profession is increasing every year. These persons are alert in thought, keen in observation and thorough in the test they may make of educational methods and devices. THE ETUDE, from time to time, has stimulated teachers to the careful, thoughtful expression of their views on educational matters in music, by the offer of liberal prizes for the best essays. By the collection of such essays a number of persons whose communications are highly valued by our readers were interested in educational musical literature.

The editor is pleased to announce a new competition in which there will be

Five Prizes, \$25.00 Each.

for the best five articles on topics suitable for the pages of THE ETUDE. Hitherto some experienced writers have been unwilling to send us essays, under prize conditions, as they did not care to be rated second or third to some other person. The present contest places all who win prizes on the same footing; the awards will be equal in value and rank.

SUGGESTIONS.

Articles may contain 1,500 to 2,500 words. The competition will open on January 15, 1907. Writers may send more than one essay.

Do not send historical or biographical articles, or discussions of a critical or esthetic nature.

The most desirable topics are those connected with practical work in the teaching and study of music or success in professional life.

Write on one side of the sheet only. Do not roll the manuscript.

Be sure to place your name and address on the essay.

TWO REMARKABLE MODERN COMPOSITIONS.

BY EDWARD BAXTER PERCY.

AMID the mass of mostly insignificant compositions with which scores of would-be composers are flooding the market, there are occasionally one that stands forth with bold, commanding individuality like a giant among pygmies; compositions of real solid worth and originality, with something new and forceful to say for themselves as an excuse for being.

These exceptional products come, not from any pen or talent, but seem to be sporadic growths in our overworked, littered musical world, which the all too abundant crop runs riot to excessive leakage rather than to fruit. This is an age, not of genius but of generally diffused ability, of what Walt Whitman demagogically extols as "divine averages," which means widespread but mediocre achievement, especially along all lines of artistic creation. The technic of composition, like that of piano playing, has become in a manner of speaking common property. Almost anyone can write music, and many can write interestingly, and yet not always not offensively.

The works referred to result from the specially stimulated efforts of exceptional men in exceptional moments. They mark the extreme high-water line of the rare flood-tides in such men's experience, not their normal level. It is worthy of note, in view of the abuse which is lavished upon the taste and perception of the general public, how quickly and how almost universally such efforts are appreciated and such productions welcomed by the musical world.

Rachmaninoff: Prelude, Op. 3, No. 2, Historically Treated.

Take for example the now famous Prelude by Rachmaninoff,* one of the strongest productions of the new Russian school, Slavonic to its very marrow, original in every line, mighty with the untamed, uncompromising passions of a newly awakened, half-barbaric race, vital with the essence of a tremendous historic situation.

The scene is Moscow, the proud, the vanquished, in the midst of its limitless snow-clad plains, in the first depressing gloom of the long winter night; its deserted streets resounding to the stern tread of Napoleon's victorious troops; Moscow, suddenly and everywhere, the torch applied by the hands of its fiercely aullen inhabitants; its costly palaces, its cosy houses, its vast accumulation of military stores consumed in ashes, as Napoleon's long cherished, all but fulfilled hope of safety and comfort for his vast army through the long winter, on which he has staked his all, going up in smoke before his eyes, and leaving four hundred thousand invading Frenchmen without food or shelter in the heart of a frozen desert; while the ponderous, deep-throated bell of the Kremlin, sounding the alarm, hounds above the rush and roar of the flames, the crash of falling buildings, the shrieks of the wounded, burned alive in the hospitals, and the confused terror and frenzy of destruction.

Through it all one feels the mingled triumph and despair, the desperate, savage exultation of the Russian people, who have turned the foe's victory into their own defeat, by means of this fearful ally, the all-devouring fire, and who glory, though with breaking hearts, in their own heroic sacrifice. It stirs the depths of elemental passion slumbering in us all, concealed by the pleasant observances and peaceful searings of our superficial civilization, as the treacherous slopes of Vesuvius had been covered by orchard and vineyard and garden, till the eruption comes and the lava stream pours its molten destruction over all. In the closing chords one hears the slow dying sigh of spent fury, the hushed voice of uttermost darkness and desolation.

D'Albert: Melodie.

D'Albert has given us a composition entitled "Melody," of intrinsic merit and originality almost equal to the one just discussed, which, for some reason has not as yet received the general recognition it deserves, perhaps because of the very wild and unfamiliar mood which it expresses, and still more because it deals apparently with purely abstract notions in their elemental simplicity, and yet attempts to localize them or give to them any special personalization or natural setting. In other words it belongs

to the class of compositions known as emotional, not to that usually called descriptive.

*See music pages for this piece.

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How to Study Emotional Works.

That distinction is entirely erroneous, though so general that we are forced to recognize it, since music which expresses or portrays an emotional condition, descriptive in its way as that which delineates a scene in nature or in human life. In fact, strictly speaking, all music worthy of the name is descriptive. The difference lies merely in the character of the thing described.

Now while it is an undoubted fact that music is primarily the language of the emotions and always at its best when describing or expressing them, also that in most cases the intellect enters the picture, such as the suggestion of storm or battle, tolling bells or rippling water, is intended only to supplement and intensify the emotional effect; still it is equally true that most persons, musicians as well as non-musicians, feel an emotion more fully and deeply if associated with some definite person in some particular situation, than if merely presented in an abstract form. For example we sympathize with the love of Juliet more readily and more warmly than with love, the quality, put before us as an abstraction. So in music we are eager for any definite data bearing upon the personal origin or application of the moods we find expressed, and we welcome any realistic suggestion that will tend to localize the scene and connect the mood with some concrete human experience.

Aesthetic Analysis.

In cases where such definite data and realistic hints are wholly wanting, it is helpful and interesting to allow the imagination to find its own way back from the general to the specific, from the mood expressed to the probable or possible conditions which produced it; to picture the approximate scene setting and action of which this mood is or might be the distilled essence. The habit of such aesthetic analysis once formed is a wonderful aid in the appreciation and interpretation of every style of composition.

Let us try it with the work by D'Albert referred to, with no guide but the internal evidence of the music itself. Here we find our mood throughout passionate, sustained, unshakable, a strong, dark, dominating mood. It is a fierce yet gloomy courage, defying man and the elements, in the consciousness of rugged, inevitable strength and stern, inflexible determination. It is a mood of intense, unrelenting stimulus of action, the wild joy of battle, but courage that sullenly, silently, hides its time, a waiting menace to the foe it seems yet longs to meet. The setting is a background of midnight darkness through which is felt the ominous threat of storm and the breath of an icy cold. The only realistic suggestion is a hint of rushing, foam-flecked waves in the agitated accompaniment.

Pictorial Representation.

Now suppose you were a painter and were called upon to reproduce that mood and general impression in a picture, by means of the representative symbolism employed in that art. The mood must be presented in an actual, not a possible, scene. It would be impossible to suggest the mood by the impression of cold and darkness and agitation must be given by a setting that includes those elements. What character and setting would you select for the purpose? What scene so fitting as the North Sea, that symphony of darkness, storm, and mysterious terror? What character so suitable as a type of courage, strength, and endurance, and so appropriate in that setting, as the Norse Viking on his onward confident power. And the gathering tempest on some reckless quest of spoil or vengeance, against a background of tumbling waves and black win-torn clouds?

You would paint a Danish war galley, lit by flaring torches, breasting the great sea with the foam flying from her curvator, and in her prow the figure of the Viking fully armed, standing stern and motionless, but alert and watchful, instinct with intense life, the embodiment of courage and strength. If you were a great painter you would make the beholder feel the danger, the bitter cold, the suppressed excitement and expectancy of the situation, as D'Albert makes us feel them in his music.

In the one case the scene is represented and the imagination supplies the resultant emotions. In the other the emotions are directly expressed and the imagination fills in the probable scene and causal conditions.

Poetic Representation.

If you were a poet striving to produce the same impression, you could neither express the emotion as directly as in music, nor present the scene as vividly as in painting, but would have to reach the imagination and the emotions through the intellect by means of the familiar symbols of language. Your work would take the form of a story told in verse, describing the conditions and details as vividly as possible, enhanced by all the special resources of the poet's art at your command. You might write something in this vein:

On the white-breasted hollows
The good ship took its ride,
And her deck was strewn with
With the spume of the tide.
At the prow stands the Viking
In the sea coat of leather,
And laughs his disdain
In the teeth of the weather.
How better the blast!
'Tis the leery's keen breath:
And the surges are slung
Of danger and death,
But with stern joy of combat
His nostrils dilate
As he stands, the emboldened
Defiance of fate,
With broadsword at belt,
And with axe furnished bright,
He vents for the dawn
Through the storm and the night.
With the sweep of the hawk
He'll descend on his prey:
And his blade will drip blood
At the breaking of day.

Laws of Art Fundamental to All Arts.

If you are, unlike the writer, a great poet, the poem would be much stronger, more finished and more complete, but the method employed would be the same, and this will serve as a foundation. To the poet the writer nothing is more interesting or more illuminating than to analyze and compare the laws underlying the different arts and see how the same subject matter is treated in the different forms, hearing always in mind that all the arts are but different mediums of expression, and that the soul of every art work is its content; the peculiar beauty and fascination inherent in the material and form of each special art should be of only secondary importance. Too many artists are inclined to defy the technic of their specialty, making that paramount, when in reality it is but a means to a much broader end, like the idiomatic charm of a dialect, which is only an adjunct, not a vital factor.

But to return to the D'Albert "Melody," shall we assume that it actually describes some such scene as I have outlined? Not necessarily. But it does express just such a mood as I have described, which might be accounted for or produced in the manner suggested.

MUSIC AMONG THE HINDOOS.

HINDOO music deserves to be studied closely, for one can still discover in the majority of the musical compositions which are commonly sung in India, fragments of the primitive melody of the Hindoos. It is said that, at an ancient epoch, music in India was the subject of a very thorough science; and even today one may distinguish, at times among the mass of compositions of no value, but sung by nasal voices, yet scarcely and wonderfully beautiful, fragments of a classical character, without any emotionalism, but curiously artistic. In these fragments the notes follow each other, swift and light, forming swirls of vocalization which continually return to the original "Zai-mo," while some themes of a strangely precise character, if one may so speak, fold themselves with precision in figure-like movements. These specimens, though unfortunately very rare, are not, however, that, at a certain period, music in India must have been the subject of serious and scientific study.

At the present time, however, one rarely hears these fragments of real art and the popular music is expressed only in intermittent and monotonous rhapsodies, devoid of any fixed character, sung by strident voices, usually without any musical quality. Nevertheless, the Hindoo loves his music; the rhythm of his phrases moves his imagination and carries him far away—Theophilus Reeves.

The left hand was developed by accompaniment figures which held their form, regardless of harmonic changes, throughout the piece. In octaves and chords he expected nearly equal ability from both hands.

One of the most telling influences **New Bravura**, has been the delivery of wide, sweeping phrases played from one impulse. These were possible through the smooth hand-motion and swinging arm-weight. They include every kind of passage; single notes (such as the beginning of the C sharp minor Scherzo), octaves (like the doubled theme a few measures later in the Scherzo), the few scales which he used in his works, the contrapuntal octaves (F minor Scherzo), and the cadenza effects in octaves (B flat minor Scherzo). To this kind of delivery belong the full, repeated chords, as in the polonaises, which must be shaken out of the grasp by shoulder impulse.

Although the innovations of Chopin were **Chopin's** so important, they carried no shock of contrast, because they proceeded logically from **Logical**, the previous legato technique, and rested upon a thorough understanding of the piano and the hand.

Schumann, on the contrary, paid little **Schumann**, attention to the fitness of his implements. In fact, he attempted the impossible with his hands. His technique had to express his ideas, irrespective of difficulties. It was entirely novel in character, rugged and massive.

He required a full tone for cantilena, **Tones**, but from the fingers and not through the arm. **Independence**, song itself he often exacted full tone and independence, in intricate accompaniments. The wide stretch used by Chopin for obtaining sensuous richness of chords Schumann used for independence in his part-playing, and kept many fingers constantly employed, even in groups of chords, in inner voices.

Scales and trills and the lighter **Rapid playing** brilliant playing are hardly to be **and Sonority**, found in his works. The sonority which is present in even the rapid passages taxes the powers of endurance. The fingers must often grasp great handfulls of notes with elastic arm and shoulder use.

Other groups of notes or sets of chords **Phrase** must be played from one impulse, as with **Delivery**, Chopin. But the breathing-spaces afforded by the phrasing between the groups are often of the shortest, and masses of chord-groups are crowded thickly after one another. His frequent arrangement of every sort of phrase so that both hands had to take part in the delivery was not necessarily a difficult point, but it required peculiar study.

The difficulties of his rhythms and **Rhythm**, accents were extreme. The parallel differing rhythms of Chopin had taught the fingers much; but the colliding rhythms of Schumann and the continual need of strength on an ordinarily weak beat were difficult for both imagination and fingers.

Unfading endurance, power, independence, vivid technical consciousness were developed in his compositions. As with Beethoven, the sole purpose of enlisting them was to present an idea.

The background which throws into **Virtuoso**, bright contrast the figure of Chopin and Schumann and Liszt was filled with technicians and performers of every sort. By all the tricks that ingenuity could devise one player tried to surpass another and to dazzle the public. The piano had become such a field for dexterity that people were willing to listen to it and to watch the performers for a whole evening, without having the monotony relieved by any other instrument. Players began to specialize; there was a virtuoso of the left hand, and a "Hannibal of Octaves." The cult of the arpeggio and the display of individual agility became a source of distress to the musical critics of the day. The names most often before the public were Hux, Hinton, Rosenell, Steibelt, Berger, Woelfl, Dasek, Kalkbrenner, Hummel, Moscheles, Thalberg. But the chief impress they put on technique was due to the enthusiasm for exchange of ideas, which all the playing

in public aroused. Methods and schools of instruction were written and published.

Of all these Czerny's was the most significant, because he taught something of **Influence**, tone-color and expression, was somewhat advanced in fingering, and included in the figurations and uses of the hand many of the effects later employed by Liszt.

In Liszt was the focus of all principles of **Liszt**, the art. He did not bring out a certain number of characteristics of the piano or use of the hand; but by study of his predecessors and application of his own intuitive sense he marshalled all its powers, and exhausted the possibilities of pianistic tone and technical expression. With Beethoven technique existed for the sake of idea, with Liszt technique and idea were a unit. The instant impression on seeing or hearing a page of his music is the conviction of the peculiar eloquence of the piano.

He knew only one principle of finger- **Law of** ing—expediency. Whatever finger served **Fingering**, the purpose for effect or for ease, that was the finger to use. A scale might have each note struck by the thumb or one finger, (not *glissando*); fingers were combined on the trill in all sorts of ways; the chromatic scale received a new order of fingers.

He gave great freedom to hand and **Freedom of** arm, and greater power also, by extensive **Motion**, use of the interlocked note, passage, octave or trill. There had never been so free a hand, so enduring and available **Weight**, as Liszt's. He introduced the high, light, lively and unimpaired arm-weight permitted. The leaps and changes from one register to another, and the powerful octave successions developed the arm use further.

Wide stretches and skips and im- **Rotary Motion**, portant passages of hand and arm, the rotary motion of the lower arm which had been notable in Chopin's technique.

He carried on to the farthest limits the **Individual** individualization of fingers that Chopin **Fingers**, had begun, and made it a rule. Only the accent, every test of dynamics. Especially he made use of the thumb for broad, plastic accent or declamation.

He did not adhere to any one dog- **Position** matic position of hand and arm. **Touch Varied**, But positions, like fingering, were changed to suit the need of the passage; a most important emancipation. Likewise the kind of touch was varied, covering the whole gamut, from lightest pressure to most incisive staccato.

His range of dynamics was extreme, requiring sudden variation as well as wide.

All these demands upon the tone and **Influence** power of the piano led to great improvements in construction and the attempt to combine easy and accurate mechanism with the most sonorous and varied tone.

The gradual expansion of technical **Materials**, mastery began with Beethoven. The scale was no new discovery in his hands; he confided to it depth of thought, founding even cantilena upon it. The *glissando* of Weber and other brilliant scale passages he wrote marked his decline, for the shallow performers who followed him forfeited the public with it until Chopin came. He found no satisfaction in it, except for occasional use as a sweep of color. In Schumann's works it hardly appears, but Liszt uses it with extraordinary effectiveness, sometimes arranging whole sections like several parallel scales in one hand alone, by means of passing or changing notes.

Arpeggios were combined with octaves **Arpeggio**, or they were used alone. Before Beethoven's time they had rarely exceeded an octave. He extended them over the whole keyboard, and, although he kept the old harmonic basis, he devised new figurations and widened the stretches. It was Liszt who began to make the wider stretch more prominent. Chopin, who was a master of harmonies, interspersed it with notes foreign to it, made it flower with new figuration, or transformed it into accompaniments as mighty in design as that of the first of the Etudes, Op. 10, No. 1. Schumann kept it in its wide intervals, and in its harmonic and anticipations, and dividing it between the hands. Liszt gave it still greater *bravura*, and with new emphasis, range and figuration, brought it to its most highly developed form. The combination of disas-

sonances, sevenths and ninths, of consonances and dissonances in one group, and the importance given to foreign notes, even to anticipations by accents and figurations, have given it a most complicated structure and dazzling effect. It has thus been rescued from the abuses of the salon-music makers, who, with Thalberg as their prophet, carried it beyond human and pianoforte endurance.

The placing of themes for orchestra, **Theme Treatment**, trill limitation, and the contrast of registers reached its height also in Liszt.

Liszt; his conspicuous fore-runners **Double Notes**, were Beethoven, Weber and Hummel. Doubtless, from the self-replicability of Clementi, the mechanical elegance and expressiveness with Chopin, vivid cadences or interlocked bravura with Liszt.

Chord-playing, which was scarcely known **Chords**, before Liszt, received from him a tremendous impetus. The perfunctory cadences now pecking but the daily use of studies and exercises, which, in fact, develop the hands very far for pianistic use. This false idea is the gulf that separates artists from pedagogues.

Our great artists are almost without exception **Chords**, given by nature, by instinct, who heed the instinct for the purpose of playing only. These are a lamentably small proportion of all who fight for the palm of success. The keen sense for finding the right path is given to but few. In our day not merely the compass of the technique distinguishes a pianist, but its quality. Success depends once on general technique, now it depends on specialized technical abilities.

The "what" of practice is of less moment, the **Chords**, "how" and "why" are all important. The idea of technique must be clearly defined, the number of studies reduced to a minimum, and technique presented as a means of developing the personality in art.

Therefore we must go back to the simple and natural **Chords**, foundations of the study. The student is to be freed from the subject of worthless "Methods." A "method," according to Liszt, Tausig or Bilow, a Rubinstein School, never existed. Every human being is different from every other, has different sensations, different fingers and hands. Only that "method" is justified, if I may say so, that is an "individual method," for only this kind of a method can develop artists. True teaching is an art and only that teacher is a worthy teacher, master and artist, who works constructively for every individual case, who works out of his own individuality for the individuality of every pupil and develops the pupil out of the pupil's self.

Every pianist has his own technique; technique is individual. Only with regard to the history of technique, which is inseparably connected with the development of the instrument, may one speak of "Schools." Pianos have always had an important effect on technique; they still affect it, and will always do so.

For the fact that we have so many technicians and so few artists, "methods," and the neglect of the simple and the natural, are responsible. All of technique, considered as the foundation of artistic playing, rests upon simple, natural movements which arise from the consideration of psycho-physiology. A natural method consists in the proper application of these laws and the proper development of the individuality. "Learn to use your tools, and you will play." This motto should be the basis of all instruction. To teach and to learn how to creep, walk, run and jump about the instrument, according to certain objective principles, should be the aim.

It is a mistake to try to create technique entirely independent of the personal material. The great talents prove the existence of latent natural technique. Virtuosi and child-wonders are no exception; they illustrate the rule. The only wonder about them is their naturalness. Certainly, their techniques are each individual according to the capacity of each, are part of their blood and temperament, but the basis, the technical law, is the same for all.

The movement laws of the technical instinct can be formulated by observing nature, for every step toward truth brings us nearer to art!

Every technique depends on all the following: 1. Construction of the instrument; 2. On the organic (anatomical) construction of fingers, hands, arms, the physiology of their muscles, and the mechanism of their wrists; 3. The technical sense of the student; 4. On the artistic capability, facility, power of expression, and of interpretation. The great object that should be kept in view is to develop the modern technique.

THOUGHTS ON MODERN PIANO TECHNIC.

BY R. M. BREITHAUPT.

From the German by Florence Leonard.

Idea of modern piano technique and of the basis of it are still in a confused state. To present clearly the technical principles which insure a rapid and apparently perfect development of the hand is a difficult task, in spite of the practical teaching of Liszt, the acumen of von Bülow, and the aphorisms of Rubinstein, in spite of an enormous number of theoretical and practical works. Many persons study every day as many finger exercises, scales and octaves as possible, thinking, even in these times, that they have accomplished enough in technique. They think that "technique" means pecking but the daily use of studies and exercises, which, in fact, develop the hands very far for pianistic use. This false idea is the gulf that separates artists from pedagogues.

Our great artists are almost without exception given by nature, by instinct, who heed the instinct for the purpose of playing only. These are a lamentably small proportion of all who fight for the palm of success. The keen sense for finding the right path is given to but few. In our day not merely the compass of the technique distinguishes a pianist, but its quality. Success depends once on general technique, now it depends on specialized technical abilities.

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develop: 1, a perfect artistic tone; 2, the feeling for art in the music and the feeling for the esthetics of the instrument. These will appear in the playing as free expression unimpeded by mind or body—if mechanical problems are conquered by the natural movement of the whole organism.

The study of acrobatics is no longer recognized by modern teachers as the study of technique. They have gone beyond the limited development of hand and wrist and lay the most stress on the use of the muscles of shoulder, upper arm, and fore arm. The task of teaching to-day consists:

1. In loosening and freeing the body from every internal and external constraint.

2. In obtaining the right movements of these relaxed muscles by the free, natural swing of the arm, and the quiet carrying and rolling of the arm-weight (combining the use of the muscles of upper arm, shoulder and back).

3. In the quiet practice and automatic development of the natural free (or sometimes tense) arm power, discarding all special finger exercises for independence and equality.

4. In the development of physiological sensitiveness (the feeling of pressure, locality and motion).

5. In the training of the whole body and spirit in music.

The last, and highest goal, perfect relation between brain and tone, is attainable only by absolute freedom. With the freeing of the body stands or falls the power to convey feeling. A free playing mechanism is only the carrying out of the free play of the arm. This will never be accomplished by finger exercises, scales and studies.

Opposed to the thoughtless, aimless study of unrelated exercises stands the musical phrase, the living art work of a sonata or a concerto. Technique, as an end in itself, must be discarded; it must be developed out of a work of art for the sake of art.

The technique of the future will be nerve and tension, weight and mass depending on sensation. Kneeling movement and hammer tone will change to weight tone, tension tone or feeling tone (pressure). The tone will be first imagined, and then realized.

PRECEPTOR, PUPIL AND PARENT: THEIR DUTIES AND RESPONSIBILITIES.

BY J. V. LERMAN.

TALENT on pupils is good; add capability and conscientiousness on the part of the teacher and we have something better; and when we combine the first two conditions with the vigilant co-operation of parents, we have the best. While perhaps nothing new can be added along this line, it may serve a good purpose, by way of reminder, to set forth again the individual obligations and responsibilities of teacher, pupil and parent.

There are some teachers who, in accepting tuition fees, look upon the transaction merely as the sale of their time to be spent with the pupil; no such of their endeavor to "kill" in as pleasant a manner as possible. The lesson is padded with stories and irrelevant small-talk, with the result that often the pupil—poor victim!—receives, as at hour lessons, twenty minutes of actual instruction (2) and forty minutes of *obstruction*. I have heard many complaints about such "teachers," the worst example that ever came to my notice was the case of a teacher who was in the habit of bringing with her some kind of feminine fancy-work or a novel, sometimes both, to help while away the time.

A teacher should possess two fundamental qualifications: competence, and the honesty to give exactness of actual instruction, sixty minutes to the hour; lacking either of these, he or she is deserving of jail for accepting money under false pretences.

If inexperienced parents or guardians could be made to understand that the duty of the teacher is to inquire from the most reliable sources before engaging an instructor, they would often save themselves disappointment, wasted money, and the sorrowful deplore the discovery that their children or wards have been spoiled by some charlatan posing as a teacher.

BUT, HAVING set a standard for the teacher, how about the pupil? It should there be a criterion for about the pupil? Most assuredly. And the criterion is not the mere possession of talent, which, after all, is

but a passive endowment. Talent is like gold in the mountain, absolutely without value unless it is "dug out." And in mining for knowledge and experience in music, the student must do the digging. An instructor, no matter how competent and industry, cannot say, "Here are your tools; here is the right spot to dig; this is the best way to dig; now dig."

I have often been asked by parents when arranging for tuition, "How long will it take my child to become a good player?" My reply has been: "That depends upon two conditions—her talent and diligence. Your daughter might have the angelic child musician for an instructor, but unless she does her part in the matter of developing her own talent and industry, she is taught, she will not amount to anything in an eternity." So then, the pupil's part is continual diligence in cultivating (under competent guidance) such talent as she possesses.

This is no new theory, it has often been expounded, and the only excuse for its reiteration is the fact that so many pupils, old enough to know better and bright enough to do better, harbor the senseless delusion that the whole responsibility for their progress rests upon the teacher. They are attentive and tractable enough during the lesson hour, but with no idea that this hour for precept should be supplemented by hours of practice—the precept being the teacher's responsibility, the practice constituting theirs.

It often happens, however, that a pupil, though young, realizes full well the need of practice, yet takes the necessary road to improvement, and story-book or games more, and is apt to skip the developing process as much as possible. Meanwhile the teacher worries and the parents wonder why the child does not make better progress.

Now if such parents watched more, perhaps they would wonder less. But the trouble is that parents too often imagine that their responsibility ceases when the financial score is settled. They concern themselves little with the teacher's tone and style, with those of their offspring, until they hear some other child play much better than their own. Then they wonder!

But if the teacher complains to them of the pupil's lack of progress, their answer will be, "You must be strict; make her do as you say."

Yes, Mr. and Mrs. Parent; but please tell us how. We have your child in hand one or two hours each week, and you have her the rest of the week. Our duty is to assist her by precept, her's to persist in practice, yours to insist on performance. You can not do our part nor can we do yours.

Some parents are foolishly weak and indulgent with their children and seem to have no restraining or disciplinary power, whatever; they can not or will not rouse industrious habits in their children, especially along educational lines; and yet these same people will expect their children's teacher to accomplish what they themselves fail to. To such I would say that discipline, like charity, should begin at home, and early too! If begun in time, discipline may be easily maintained without harshness. In fact, a child wisely trained in early years will usually grow to be diligent and obedient without constant prodding or the false stimulus of bribery.

Bolled down, the gist of the matter is that successful education of the young involves three elements—the worthy preceptor, the willing pupil, the watchful parent—all working in harmonious co-operation.

We must rank Chopin amongst the first musicians who thus individualized in themselves the poetic sense of a whole nation—not, however, simply because he adopted the rhythm of polonaises, mazurkas, cracovienas, and called many of his compositions by these names. In so doing he would have confused himself to the multiplication of these works only, and would constantly have given us the same style and the remembrance of the same thing, and such reproduction would soon have become wearisome and served but to multiply works of like form, which must soon have been a grown monotony. No, it is for the reason that he imbued these forms with the *félicies* peculiar to his nation and because the heart of that nation has found in his music the only form in which he has written, that is entitled to be considered essentially a Polish poet. His preludes, nocturnes, scherzos, concertos—shortest as well as his longest compositions are all of about the same length. Scatter them, be a criterion for in different degrees, and in a thousand ways varied and modified, but ever learning the same character—Liszt.



True and beautiful poems sung to pure, wholesome music is a good antidote for some of the trivial music which is flooding the country to-day. Many of the gems of poetry which the children commit to memory are set to music by our best composers. The music for these should be learned after the poems have been studied.—Owen.



Why there isn't a boy in the neighborhood I haven't had in my arms."

The Plum shakes her fluffy head and titters, the stately Pear murmurs something about sour plums, and the Cherries flash out that they are more beautiful than any; how they do boast of their loveliness at the spring festivals in far off Japan! So excited do they become that the stern old Oak rebukes them for their anxiety.

"Cease your idle prattle, I alone can defy the wild winds of winter; you are but the summer children of the sun. See him now leaping the garden wall!" and off they rush to greet him, shouting "The Sun! The Sun! The Sun! The Sun!"

Bessie says while the trees are talking she can hear the soft, rippling smiles of the elms and maples, and when the trees scamper away across the grass she can hear them shouting in those last chords, "The Sun! The Sun! The Sun! The Sun!"

THE SHADOW DANCE; MACDOWELL.

The shadow folk are the mystic artists in the garden; they never begin to work until the sun goes behind the pear tree. Then they hurry out and begin to draw in black and white upon the lawn; sometimes they use the garden wall, and sometimes the sloping roof of the old wood shed, for a drawing board. They sketch the light and shade, and draw the long, sweeping lines of tree trunks that stretch away across the grass.

All day long the pictures dance and rock together; if you stoop to catch one you see only a funny drawing of yourself sprawling upon the grass. Then you will hear the thin leaves of the pear tree quiver with laughter and the shadow folk fly off behind the lilac bush before you can look up.

Bessie says she always hears the pictures dancing and rocking together and the pear tree laughing, and at the very end she hears the shadow artists skipping out of sight behind the lilac bush.

THE FROG POOD: SEEROCK.

The frogs are rehearsing for grand opera. The leader, a renowned basso, sits upon a lily pad and waves his lagoon, a beautifully polished croaker per leg. He can sing as low as X, Y, Z; he holds his head very high, and swells his chest very big; as all famous singers do. The opera is in a foreign language as most grand operas are, but to Bessie it sounds like "O farmers 'is going to rain, 'is, 'is, 'is."

The song is a one and became most famous and when they are looking for rain.

WITH THIS ISSUE THE ETUDE begins in this department a series of outlines for musical essays. Young students may construct essays for classroom and recital work. This feature will much lighten the work of teachers who desire their pupils to take up a definite course of reading on musical topics. Such essay writing is strongly recommended to teachers as an incentive to musical reading on the part of their pupils.

Many pupils have opportunities to refer to public or school libraries. For this reason a number of practical works are recommended under each head. Also, each teacher is supposed to have more, not less,

literature which may be lent to pupils as occasion arises. Of course, much information may be obtained on the various topics from THE ETUDE and other magazines, but in the nature of the case that cannot be indexed here. Where no musical reference works are at hand, any complete encyclopedia will be found to give information if it is sought under the proper heads.

OUTLINE FOR SHORT ESSAY ON MOZART.

(Write a few sentences on each of the suggested subjects, making an essay of about 500 words. The work may also be divided between several pupils. Works of reference suggested: Lives of Mozart by Holmes, Gehring, Brunschwiler, Nohl, the lives of Famous Composers, Grove's and Riemann's dictionaries, Naumann's and Baltholtz's histories of music.)

Mozart's birthplace and early surroundings. His father and sister. Father's instruction and influence. Early concert tours as a "prodigy." First compositions (1763), first opera (service under Archbishop of Salzburg). First grand opera. Vienna residence. Adverse circumstances. No lucrative situation or compositions. Relations with Haydn. Mozart as composer of piano and string music. Advance beyond Haydn's works. Superiority in style and feeling. His operas. Name principal ones. Singular circumstances attending writing of Requiem mass. Mozart as church composer. His marriage. Health. Manner of composing. General character. Poverty. Premature decline and death. Anecdotes. Lack of appreciation in lifetime and popularity after death. Funeral. Position occupied among the greatest composers.

OUTLINE FOR ESSAY ON FOREBUNNERS OF THE PIANO-FORTE.

(Write an essay of about 500 words on the topics mentioned below, or on as many of them as you can procure information. Consult Fillmore's "History of Piano-Forte Music," Rimbaud's "The Piano-Forte: Its Origin, Progress and Construction," F. S. Cunningham's "A Noble Art" and especially W. F. Gates' "Piano and Strings," dictionaries and histories of music as before.)

In tracing the progress of instrument making from the earliest forms to the modern piano-forte we start with the earlier forms of the harp. The Egyptian harp. Welsh harp. The lyre. Different sizes and shapes. The monochord. The difference between the psalter and the dulcimer. The father of the piano found in the dulcimer. The psalter was the grand father. Keys introduced from the organ. Size of early organ keys.

Monochord suggests clavicord. Describe its action. How string. Size of early clavicords. Refer to life of Bach concerning his "Well-Tempered Clavicord" and reason for its writing. Tuning of clavicord. Quality of tone. Color of keys. Last clavicords, when made.

The "Jack" family: Virginal, spinnet and harpsichord. What differences in construction. Immaturity of tone. Absence of dynamics. Origin of name virginal. First engraving music for virginal. Tack. Origin of name spinnet. Its size. Size of harpsichord. Style of action. Rows of keys. Celebrated makers. Stops. Harpsichord at first opera and first orchestra. Harpsichords in this country. Modern attempts to build instruments illustrating antique music in original guise. Compare these instruments with the piano especially as to tone and action. If they were in use to-day would they be popular? Give reasons.—W. F. Gates.

HALLOWEEN MUSICALS.

We celebrate the thirty-first of October as "Halloween" because it is the eve of the "hallowed ones" day, the eve of "All Saints," but we have to go back further than Christianity to find out why we celebrate the day in the way that we do—with carrying of pumpkin torches, reading of tales, strange ceremonies with apples, and ghost stories in the firelight.

Halloween has been the great harvest festival all most ever since the first garden was planted. It was one of three festivals celebrated by the Druids—the first the planting, June twenty-first the ripening and the greatest of all—October thirty-first the harvesting.

In the days of pagan Rome, October thirty-first was the Feast of Pomona, goddess of the fruits and of garden produce.

Christianity changed Pomona to the "angel who guards the garden" and it was but natural that God's

harvesting should come to be observed at this time also, and this day devoted to the remembrance of the dear souls in that God's land had "passed their time." Also, on this day the Druids had renewed the sacred fire, and the husbandmen had prepared their hearth-fires for the long winter to come. Then, as fire is the preventive of two great evils, cold and hunger, it came in time to be thought of as preventing other evils also—the evils that lived in the air and sky—pests and plagues, ghosts, goblins, and so, that, even as late as the seventeenth century, farmers made the rounds of their farms swinging fire torches and singing solemn doggerel to prevent the uncanny ones from casting a spell upon the crops.

Therefore when we of to-day bring out the homely fruits of the harvesting, the nuts and the apples and pumpkins, march about with Jack-o-lanterns, set by the fire turning apples on a spit to weld rhythms, and roast nuts in pairs while listening to ghostly tales—we are uniting the traditions of at least three religions, and doing that in fun which was once most solemn ceremony.

This being so, in preparing a Halloween musicale three kinds of music may be appropriately used—first the ghostly or fanciful, second the sentimental, which tells of the love that is the reason for hearth and harvest, and lastly the harvest music.

Here are two lists of selections suitable for a Halloween musicale, one of selections suitable for a child's recital, being in grades from one to four. The second list is composed of selections for a "grown-up" musicale, which run from grades four to seven.

SELECTIONS FOR THE CHILDREN'S MUSICAL.

Hallowe'en.....F. Maxlin
The Ghost in the Chimney.....T. Kullak
The Little Goblins.....E. Parlow
Nixie's Song.....E. Holbe
The Little Shadow.....N. E. Swift
The Dance of the Elves.....A. Geibel
Original Progress and Construction.....F. S. Cunningham
The Ghost Story.....Ziegler
Dance of the Gnomes.....B. Whelpley
Jack-o-Lantern.....Kroegman
Torchlight March.....S. Clarke
Fire Balls.....Behr

THE SECOND MUSICAL.

The piano-forte selections are—
Marche Grottesque.....C. Sinding
Holgoblin.....C. Sinding
Witches' Dance.....L. Schydt (or MacDowell's)
A Fable.....R. Schumann
Dance of the Gnomes.....B. Whelpley
At the Nut Harvest.....Heineke
Chorus and Dance of the Elves.....A. Durand
Shadow Dance.....Ollendorf (or Englemann's)
Witches' Frolic.....Honor Bartlett
For vocal selections—
All Souls' Day.....Richard Strauss
The Spell.....Toit
The Wishing Stream.....G. W. Chadwick
The Pixies.....H. K. Hadley
Don Cupid and Dame Fortune.....C. Reinicke
Dance of the Elves.....C. Reinicke
Harvest Home.....C. Mallard

If it is possible to have a reader there are many good Halloween poems, by Robert Burns, one by Madison Cawein and one by L. F. Gillette, and there are many other poems which may be used, as "The Ghost" from Hiawatha, "The Weird Gathering" by Whittier, etc.

There should be a torchlight march with the Jack-o-lanterns, a "march grotesque" in witches' costume with broomsticks, an elfin dance danced by children in fairy costume, a shadow dance with the lights so arranged that only the shadows of the dancers are seen thrown upon a screen, and a ghost dance which is a minstrel danced by eight young ladies in the dark in "winning sheets."

DECORATIONS.

The decorations for these musicales are easily made. Jack-o-lanterns may be made from pumpkins, apples or oranges with candles inside. Broomsticks are crossed over masks (the "false-faces" that the children use on the Fourth of July); festoons of flowers and nuts away between the broomsticks, and red cardboard lanterns are everywhere.

The refreshments served after the musicales are little "cakes of fortune," into four of which have been baked—in one a thimble, in another a ring, in a third a heart, and in the last a ten-cent piece. With these are served cider flip.

Some teachers object to the trouble it is to prepare such a recital. To one who made such an objection to me when I was preparing such a recital I replied, "I should not have said that. I have been by the 'fun' I have had in planning and preparing for it." But our muscians never have been a failure—the pupils, great and small, are so interested in the "fun" part that they forget to worry and be scared, and the piano-forte selections go well. I did fear at first that introducing other things into the recital would take the interest from the piano-forte selections, but it has not been so: the pupils have always received their full share of honest applause.—Helen Maguire.

MARY was a lazy little girl; she would say "I will practice to-morrow; why should I work to-day (Monday), when I have all the week in which to learn. I will rest to-day. And so the week would pass and nothing would be learned. One Saturday afternoon, seated in a large easy chair thinking of how she would work next week Mary fell asleep and had a dream that changed in her methods.

She seemed to be in a large room. There stood in the center, and to her great pleasure saw many beautiful things. While she was standing thus six beautiful women clothed in loose, flowing robes richly embroidered, and with costly gifts in their arms came before her.

Mary went up to the first and said: "Give me of the joy and blessing you have in your lunde."

She smiled and answered, "Gladly, my dear. You can have all, if you will only do one thing." "I will," exclaimed Mary, "tell me what it is." "Do your duty to-day, my dear, for I am Monday. If you will do just what I tell you, I will leave everything I have in my arms to you when I depart."

Mary thought that a very good offer, but concluded first to see what the next lady had. "I like her dress better," she said to herself, "and her gifts may be more beautiful." So she addressed herself to Miss Tuesday.

"Give me, I pray you, of the gifts you have in your arms?"

"Indeed, I will," replied Miss Tuesday, "but you will have to use Care and Work before they can be given to you. Each packet contains Honor and Un-speakable Pleasure."

"Honor and Pleasure are indeed good, but I would be obliged to give Care and Work for them. Thank you, Miss Tuesday, I will pass on and see what Miss Wednesday has, and return to you, if she offers nothing better." She passed on, and found that in her arms were undiscovered truths that would bring the glad of success.

"Give me of your blessings, for I long for gold," cried Mary.

Miss Wednesday smiled and answered, "I will, if you will spend this day in effort, trying to do things you do not wish to do."

"Oh, well, I am sure Miss Thursday will not ask such hard things, so I will pass on to her." Mary said. Miss Thursday looked at her and said, "You have come to me for gifts. Will you give, in exchange, obedience to your teacher; will you do those things she asks of you? If so, then here are jewels for you, that all wish for, that will last for all time."

"No," answered Mary, "I am sure Miss Friday will not demand such hard tasks. I will see her."

"Miss Friday, what can you give me?" "I will give you a name on the paper of history, if you will spend every moment of your time working. Remember, you must give me much time and thought; then your name will be known and revered."

Mary looked at Miss Saturday and saw on her face a look of great kindness. "What have you to give me Saturday, and what do you ask?"

"I give Fame. All I ask is that you shall have done what the others have asked of you. If so come and take at my hands Fame. I ask nothing for it."

"I want Fame," cried Mary, "and I will now return and do what each has asked."

She turned and ran back to where Miss Monday had stood but, alas, she was no longer there, neither had stood any of her sisters. Mary had lost her way.

When she came to a full realization that her opportunity was gone she burst into tears, which awakened her from her dream.

So, child was the first to learn that the child who never forgets the impression made upon her mind that she never forgets the impression of her dream stimulated her to work.

—Katherine Morgan.

Mr. C major stands first in the list, LEARNING THE SCALES. With Mrs. A minor along to assist; No sharps, no flats in the signature see, But G sharp accidentals, we're sure there must be.

Next comes Mr. G major, with vigorous stride, While Mrs. E minor walks close by his side; F sharp is the signature now every time, D sharp accidental, a space and a line.

Then Mr. D major, so pompous and stout, And Mrs. B minor, with the prettiest pout; F and C sharp in the signature find, A sharp accidental, the half-step to mind.

Mr. A major stands out in the line, With Mrs. F sharp minor, her tones are so fine; F, C, G, D and A are the sharps you must see, E sharp accidental, on a white key is played.

Mr. E major, the next, is a merry old fellow, With Mrs. C sharp minor, to make him moreellow; F, C, G, D and A, now hear them in mind, And B sharp accidental, a white key again find.

Next follows in order good-natured Major B in company with his wife, good-natured sharp G, F, C, G, D and A are the sharps you must see, With F double-sharp, played on the key G.

F sharp major is next, quite difficult to play, And D sharp its minor, with its very plaintive lay, F, C, G, D, A and E sharps, which here we plainly see, C double-sharp accidental, played on the tone D.

In the next scale are seven sharps, all in a bunch, (Too many to remember them all at once; So D flat major now takes the place Of C sharp major in this difficult race.)

Five flats is the signature, one at a time, B, E, A, D and G data (we must make a rhyme), B flat minor, the relative now, hear in mind; A natural accidental, the seventh tone you'll find.

Next A flat major, a sonorous fellow; And Mrs. F minor, with tone sweet and mellow; If you'll notice the signature, you'll find it spells B-E-A-D.

And the seventh of the minor, E natural, we need.

B flat major is the next on the list, With his consort, C minor, along to assist, B, E and A flats, in the signature find, B natural, accidental, the seventh tone to mind.

The next B flat major, a hard one to finger, For his relative, G minor, alongside double finger, B flat and E flat are all there to play, And F sharp accidental, the seventh in the way.

The last in the circle is Mr. F major, And Mrs. D minor, who's well out of danger, B flat is the only flat now left to mind, C sharp accidental, the half-step to bind.

—Mary Lewis.

TEACHERS are asked to send us reports of their club work, especially program suggestions that have been practically tested.

ETUDE'S MUSIC STUDY CLUB, pupils of Miss Emily Peeler, gave a recital of solos and four-hand pieces in July.

MOZART CLUB, pupils of Miss A. Bertha Walters, program of work includes playing from memory, musical games, are gallery concert (two prices given), spelling names of composers, two public recitals during the year.

ETUDE MUSIC CLUB, pupils of Miss Lily Spiring last recital consisted of solos and duets, vocal and instrumental. THE CHILDREN'S PAGE is a great help.

Mrs. WHITE, of Rangoon, Burma, sends us a program containing the unique feature of little essays by the young pupils, on topics connected with the history of music.

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Many a student enters the musical life ready to pay but not realizing that he also must work his passage. Generally the payment comes easy, being the result of the work someone else has done. This musical vessel of ours not only needs the financial lubricant but the active energies of the passengers.

In this respect it is like that described by an English writer who, perhaps a hundred and fifty years ago, took passage up the Rhine and wrote of the boating customs of that country, as follows:

"Their custom is that the passengers must exercise themselves with oars and rowing, *alteris vicibus*, a couple together. So that the master of the boat (who mistakes in honeste ought else to do his time) or to procure some others to do it for him) never roweth but when his turn cometh. This exercise, both for recreation and health sake is I confess very convenient for man. But to be tied unto it by way of strict necessity when one payeth well for his passage was a thing that did not a little distaste my humor."

Many still find this matter of working the passage as well as paying for it "distastes their humor," but it is one of the inevitables of musical study and must be faced with willing spirit or the captain—the teacher—should cast the lazy passenger overboard, or at least land him at the next stop. But this takes more backbone than some captains have.

"**B**READ goes before art," cries the old saying, yet occasionally enthusiasts are met who would put art before all, but generally these are persons whose circumstances are such that they have to take little thought for the morrow. Or possibly they desire to impress the world about them with their enthusiasm and self-reverence.

Voltaire once voiced this idea in his advice to a penniless poet: "Think first to improve your circumstances. First live, then write." There is no reason why a musician may not be able to look after his finances effectively. One can not sit back on the lax methods of Bach, Mozart and Schubert and say it is one of the elements of musical greatness, for still more of the great musicians have been well able to take care of their income. Beethoven could look out for himself in this regard, though protesting poverty when he died, knowing he had at least \$5,000 in reserve; those opposites, Mendelssohn and Wagner, could take care of the dollars, though the former lumbered wealth and the latter poverty.

Others of the great composers who thought well of the earth's riches were Rossini, Clementi, Verdi and Brahms followed by Strauss, Mascagni, Puccini and Elgar. And performers are more notably able to take care of their finances as note Paganini, d'Albert, Paderewski, Kubelik and nearly the whole dynasty of operatic stars, who twinkle exclusively for the dollar mark. They all heed the admonition, "First live" then they write, play, sing, or is it to their discredit, for "bread before art."

ACTING BETTER THAN YOU FEEL.

One may be feeling, at a given time, without courage and far from cheerful. This, at least, he can do. He can take a good, long breath and stiffen his backbone, and put on the appearance of cheer and courage, and so doing, he is far more apt to become cheerful and courageous. There are two sorts of selves in you, a lower self and a higher. You can be true to your higher self, or you can be true to your lower self. But you are bound to be true to your higher self. And one of the sensible, helpful ways to get the feelings you think you ought to have is to act in the line of them. It is to no one's credit to act as badly as he feels. He is rather bound often to act much better than he feels. And so acting, he will be helped to better feeling.—President King, Oberlin College.

PROVINCIALISM loses ground when its centers are brought into close and frequent intercourse with the larger world. Rural communities, with their generally narrowed views of art and its sphere in the social, religious and public life, change to broader ideas as they are brought, year by year, into touch with the life of urban dwellers. The development of transportation facilities, both steam and trolley roads, and the cheapening of the telephone systems has been a great help. People travel more now than they did fifteen or twenty years ago. The city resident goes to the country, to the mountains, in the summer, the country cousin goes to town and city in the winter and both are profited.

Educational interests have been greatly extended in late years, especially in art lines. Country schools and the smaller urban communities have not been in position to offer to their people of the immediate vicinity instruction of a high grade along art lines. This has been particularly the case with music. An ambitious, talented young man or woman, studying with a local teacher, in a few years reached a point at which an important decision was to be made, namely, to continue study, going on unaided, or leave home to enter some conservatory or the class of some famous private teacher in one of the large music centers. Nowadays with cheap fares, excursion rates, trip tickets, etc., even one hundred miles is not too great a distance to travel for the weekly lesson. The rest of the time the pupil is able to be at home, teaching or in some other way supporting himself.

Another phase is the fact that first class teachers from the cities are now able to travel fifty or one hundred miles from home to give one day to the instruction of classes in smaller towns at a price less than that asked in the city because of the amount of work concentrated in a short time.

Still another factor is the possibility of securing good artists for recitals at a moderate expense, especially if several other places can be visited on the trip. The greatly increased postal facilities and the development of the mail order business has resulted in giving the teacher in the small town or the country opportunity of keeping in touch with new music and books at but a slight expense.

We mention these things here because we believe that musical work in the United States is taking a big step upward, and that progress is due not alone to the value and amount of work done in the few large cities as to the small advances in the many communities which have heretofore labored under difficulties and have been limited in opportunities. Let us hope for a vastly greater interchange of ideas and life between the city and the country.

TEACHERS of music are sometimes inclined to belittle their work because they seem to labor in a limited sphere. One error they make is to pass judgment too soon. Two years is not able to tell the story, nor even five. Particularly is this the case with those who have just started in the profession. A man should give his work the test of having entered the life of a community and nothing else. Has he become recognized as a worker? Is he a part of the social and educational life? Has he added to the happiness of the people? Goethe says: "Whatever endures for twenty years and has the approval of the people must surely be something." The teacher of music who has lived and worked in a community, even for ten years, and has seen pupils grow into manhood and womanhood, without noticing a lessening in the number of his pupils, can feel that his work counts for something. Perhaps he has found his place; perhaps he will later be called to something better. It is certain, however, that disparaging his

own work is in reality a confession that only in part has he measured up to his opportunities. Every community should have a few earnest teachers whose work is a part of the life of the people. In his own way the musician has as much claim to the respect and approbation of the public as has the day school teacher; but he must make his work educational.

NOVELTY! Novelty! is the cry from all sides, in music as well as in literature, painting and sculpture. That the craze for new things is destructive to quality, that it is injurious to the creative faculty is true, within certain limitations. This note is not intended to decry seeking for new things, it is, however, aimed at the overvaluing of things because they are new. The safe plan is to weigh carefully new things offered for your approval by others, and to submit to your professional brethren new ideas that you may conceive. But do not fear to seek out new ideas, new methods in your own work. This is the way to keep out of a rut, to escape fossilism.

Suppose that every American teacher tries to put into his teaching methods and the various details that belong to his work at least one new plan. Give it a test, long enough to show its value or impracticability; if found wanting, discard at once. This new idea may be something to aid in holding pupils' interest in the better class of music, something for the recital, something for class work, something for pupils and friends, something for the community as a whole.

HOBBIES are specialties carried to extremes. It is not well for a teacher to have a hobby, because he is likely, just as hobbyists do, to intrude it in season and out of season, generally out of season. But to have a specialty is a matter of personal interest and value to a teacher. By this we mean not a specialty in some phase of teaching, but to make a specialty of some line of study, historical, language, esthetics, criticism, classical school, romantic school, or the investigation of the various stages of the development of piano or organ technique, of sacred music, etc. When the teacher has gained a fair amount of familiarity with the subject, if he does not care to keep on, he can change to another line of work. It is this kind of private study that prepares a teacher for better, for larger, for more responsible work.

A young teacher who found himself getting into a rut made up his mind to give attention to modern languages, commencing with German. After three months' work, part of it without the aid of a teacher, he was able to read fairly from the German musical press. Then he turned to the French, and by the same method, working every day for three or four months, the second language was no longer as a sealed book to him. The command of these languages opened to him works of value in musical literature that he had hitherto known only by name. In the course of time he received an offer of work in a college which he could not have filled satisfactorily despite his qualifications as a musician, had he not possessed an acquaintance with the modern languages. We could give other illustrations, but the following will suffice: A teacher who had fine success in his professional work, found that his hearing was growing less keen, threatening to interfere with his teaching. Having some aptitude for literary work, he improved his command of modern languages and his knowledge of the niceties of expression in English, and is to-day able to support himself by his pen.

A musician should have, outside any specialty directly connected with the art, some interest that will tend to give him a liberal culture, a liberal education in every case. What is needed is to select a line congenial and for which one has a distinct aptitude.

See Analysis by E.B. Perry on Page 629

PRELUDE

Edited and fingered by
Maurits Leefson



S. RACHMANINOFF, Op.3, No. 2

a) Example of how to use the Pedal

b) Hold the C# with the 3rd Pedal

Musical score for page 640, featuring six systems of piano music in D major. The score includes various dynamics such as *cresc.*, *dim.*, *ff*, and *mf*, and includes fingerings and articulation marks.

Tempo I. M.M. ♩ = 69

Musical score for page 641, featuring six systems of piano music in D major. The score includes various dynamics such as *r.h. fff pesante*, *fff*, *mf*, and *ppp*, and includes fingerings and articulation marks.

AUTUMN DAYS

MARCH

CHAS LINDSAY

Intro.

Tempo di Marcia M.M. $\text{♩} = 120$

SECONDO

Secondo part of the musical score for 'Autumn Days' by Chas Lindsay. It features a piano introduction in 2/4 time with a tempo of 120 M.M. The score is written for piano and includes various dynamics such as *ff*, *mf*, and *f*. The piece concludes with a *ff fine* marking.

AUTUMN DAYS

MARCH

CHAS. LINDSAY

Intro.

Tempo di Marcia M.M. $\text{♩} = 120$

PRIMO

Primo part of the musical score for 'Autumn Days' by Chas Lindsay. It features a piano introduction in 2/4 time with a tempo of 120 M.M. The score is written for piano and includes various dynamics such as *ff*, *mf*, and *f*. The piece concludes with a *ff fine* marking.

THE ETUDE

SECONDO

TRIO

f *p* *p dolce cantabile* *f*

f *p* *sf* *p* *sf*

D.C. al Fine

PRIMO

Musical score for Trio, measures 1-28. The score is written for three staves (Treble, Bass, and Piano). The key signature is one sharp (F#) and the time signature is 2/4. The tempo/mood is marked *p dolce cantabile*. The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *f*, *ff*, *ad libitum*). The score is divided into measures, with some measures containing multiple notes or rests. The score ends with a double bar line and the marking *ff*.

Reverie at Eventide

Moderato M. M. ♩ = 40 - 46

George Dudley Martin

Musical score for "Reverie at Eventide" on page 646. The score is in 6/8 time, key of B-flat major, and consists of 12 measures. It features a piano introduction with a "Moderato" tempo. The notation includes various dynamics such as *p*, *mf*, *f*, and *pp*, and articulations like "rall." and "a tempo". The piece is composed for piano and includes fingerings and slurs throughout.

Continuation of the musical score for "Reverie at Eventide" on page 647. The score continues from the previous page and consists of 12 measures. It features a piano introduction with a "Moderato" tempo. The notation includes various dynamics such as *p*, *mf*, *f*, and *pp*, and articulations like "rall." and "a tempo". The piece is composed for piano and includes fingerings and slurs throughout.

Musical score for "The Etude" on page 648. The score is written for piano and features a variety of musical notations including dynamics (*f*, *p*, *pp*), articulation (*rit.*), and fingerings (1, 2, 3, 4, 5). The piece is in a key with two flats and a 3/4 time signature. The notation includes complex piano parts with many beamed sixteenth and thirty-second notes, and a more melodic right-hand part.

SISTER DEAR!

WALTZ

CARL WILHELM KERN, Op. 156, No. 3

Tempo di Valse M.M. $\text{♩} = 60$

Musical score for "Sister Dear! Waltz" on page 649. The score is written for piano and features a variety of musical notations including dynamics (*mf*, *f*, *pp*), articulation (*rit.*, *dim.*, *Fine*), and fingerings (1, 2, 3, 4, 5). The piece is in a key with one sharp and a 3/4 time signature. The notation includes complex piano parts with many beamed sixteenth and thirty-second notes, and a more melodic right-hand part.

MARCHING TO SCHOOL

HARRY HALE PIKE

Marcia con moto M.M. ♩ = 120

ALLA MARCIA

L. SCHYTTÉ, Op. 26, No. 3

Poco maestoso M.M. ♩ = 112

Cantabile M.M. $\text{♩} = 72$

mf

Pod. simile

p

mp

poco rit.

Tempo I

ff

dim. D.C.

♯ Coda

dim.

rit. un poco

mf

THE ETUDE

WAVING SCARVES

Edited by PRESTON WARE OREM

SCENE DE BALLET

Tempo di Valse M.M. $\text{♩} = 63$

GÉZA HORVÁTH, Op. 84, No. 2

mf

f

rit.

a tempo leggiero

cresc.

f poco rit. ten.

ff

Fine

poco dim.

p brill.

rit.

p

f

ff

a tempo

rit.

cresc.

poco dim.

p brill.

D.S.

SERENADE - NOCTURNE

EDM. ABESSER, Op. 183, No. 1

Adagio espressivo M. M. ♩ = 40

First system of the musical score for 'Serenade - Nocturne'. It consists of two staves (treble and bass clef) in 6/8 time. The key signature has three flats (B-flat, E-flat, A-flat). The first staff begins with a piano (*p*) and dolce marking. The second staff has a piano (*p*) marking. The system includes various musical notations such as eighth notes, quarter notes, and slurs. Fingering numbers (1-5) are indicated above several notes. The system concludes with a *Fine* marking.

Second system of the musical score. It continues the two-staff format. The first staff has a *Con passione* marking above it and a *mf quasi 'cello* marking below it. The second staff has a *sf* marking. The system includes various musical notations such as eighth notes, quarter notes, and slurs. Fingering numbers (1-5) are indicated above several notes. The system concludes with a *D.S.* (Da Segno) marking.

THE LITTLE SECRET

or

A CHILD'S QUEER DREAM

SCENE: A little girl seated in a rocking chair, surrounded by all the comforts of a gorgeously furnished room, hums the introduction, melody of "Home Sweet Home" - to her large, beautiful "Dolly" that is dressed as a *Bride*. She then sings the Song. At the last verse she is very much distressed at the thought of *Dolly* leaving her for the love of a beau, and hugs her darling

lovingly to her bosom. At the close of the song, a nice little boy comes upon the stage and calls to the little girl "Oh! come quick *Katie!* Let's go and play *Keeping House!*" The little girl hurriedly throws her *Dolly* down on the floor, and the two, arm in arm leave the stage as the curtain falls.

Home Sweet Home

Andante moderato M.M. ♩ = 76

con molto espressione

il basso sempre legato e soave

The Secret
Very distinctly

colla voce

NOTE: Should this arrangement of "HOME SWEET HOME" be found too difficult for the accompanist, an easier one may be substituted.

For I'm sure 'tis as true as bir - dies sing or flow - ers grow!

In my dreams I heard my Dol - ly Say - "SHE HAD A LIT - TLE BEAU!"

Then I heard the bells a - ring - ing! Bri - dal bells so sweet and clear!
And I said to Lit - tle Dol - ly "Please, don't leave me, Dol - ly Dear!"

Moth - er loves you, Lit - tle Dar - ling, Bet - ter than your Beau, I fear!"

Then I weep - ing, Waked from dream - ing; "Don't you think such Dreams are Queer?"

*Before singing this 2d verse - if prepared, the little girl may hum the introduction.

"CONSTANCY"

SONG

Nella

HENRY PARKER

Andante con espress

Grey, grey the dawn - the day we two were part-ed, Noon brought no light - no light on land or sea,

Night hid her stars - a - round me darkness gath-er'd Chill blew the wind that bore my love from me.

Now thro' each day - I see you stand be-side me,

Also published for Low Voice in D flat, for High Voice in F, with Violin or Cello Obligato.

Sha-dow'd my path - Your smile can help and cheer. Mine still in dreams - You whisper "love I'm wait-ing,"

Time seems not long - when I your voice may hear. Ah! Bright be the day - the day you come to meet me,

Skies may be dark - We'll laugh the gloom a - way. Chill blow the wind - We two will stand un-heed-ing;

All else may frown, So Love but smile and stay, All else may frown, All else may frown,

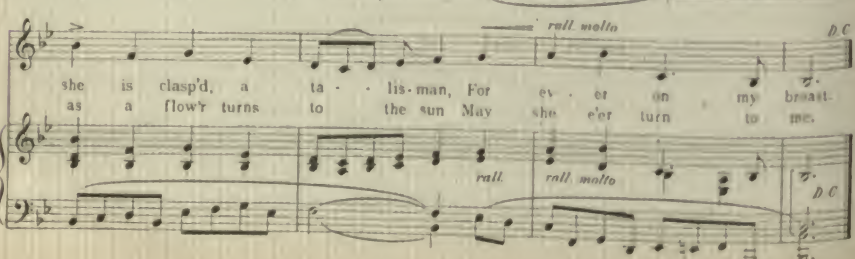
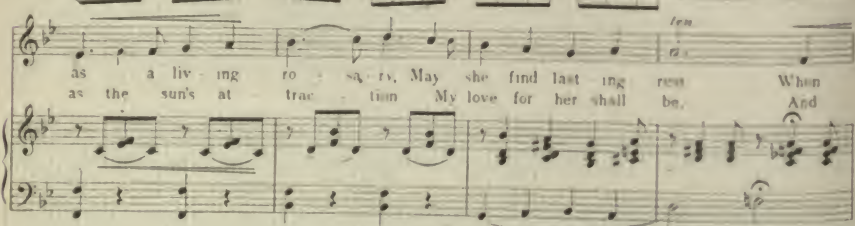
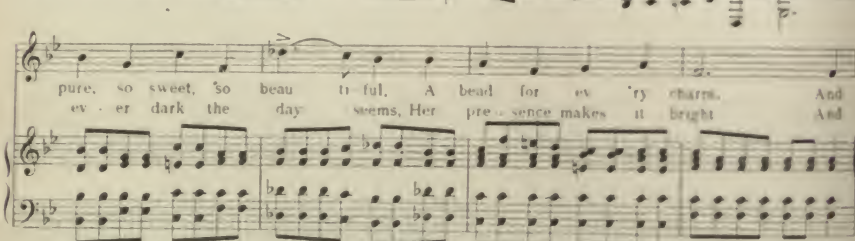
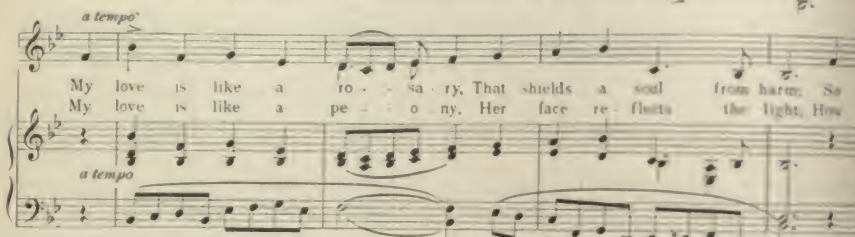
So Love but smile, so Love but smile and stay.

To M.L.

MY LOVE IS LIKE A ROSARY

Words and Music by
HAROLD K. CLARE

Allegro



VOCAL DEPARTMENT

For some months to come the VOCAL DEPARTMENT will be conducted by special editors, who are well known as experienced and successful educators in vocal music. The vocal material in the present issue was prepared under the editorial supervision of Mr. Arthur L. Manchester, of Centenary College, Hartsburg, S. C. The Department for June of a well-known leader in matters vocal. Other names will be announced later.

A FOREWORD APPROPRIATE TO THE BEGINNING OF THE SCHOOL YEAR.

BY ARTHUR L. MANCHESTER

I. THE REASON'S REVIEW.

THE mellow intonings of the October air bring to the teacher of voice culture, in common with his fellows of other phases of instruction, ready for the duties of another season. Forgetting, for awhile, its burdens, he hopes for full classes and busy days. His long vacation, if well spent, has prepared him in mind and body for the work before him, and incidentally it may be mentioned, for the income which he confidently anticipates as a partial recompense for his labor. His mind is filled with plans, and amidst the optimistic visions of the season's activities, there come the darker shades of anxiety and thoughtful consideration of the work itself, the results which are to accrue to the pupils, and the nature of the instruction he expects to give.

To the conscientious teacher, the beginning of a season's work always brings serious thoughts concerning his own equipment and the nature of the instruction he purposes giving. When ambition and conscience call to him, he knows that the utmost he has to give from his knowledge, training and experience, he looks forward into the coming months with a sense of responsibility, and if he be truly alive to possibilities, he will be alert in his watchfulness of anything which promises addition to his knowledge or clearer light in the application of that already possessed.

All teaching is exacting, demanding painstaking care and the expenditure of much nervous energy. But in no phase of instruction does the teacher meet with more numerous and more perplexing obstacles than in voice culture. Not only is there diversity in the understanding of the very principles upon which voice culture rests, but the almost insuperable difficulty. Before the first lesson can be given questions must be decided which are vague and intricate. Points must be considered and acted upon which experts express wide divergence of opinion. A diagnosis of conditions may be made as complicated in nature as many which confront the physician, and in the application of remedial for these conditions a world of difficulty is encountered, the peculiarly vague nature of the subject, and the predisposition of the pupil to misunderstand and misapply the instruction.

With a subject so teach that is thus difficult to treat, and with the ever-present tendency of the teacher to fall into lifeless routine to be combated, to spend time in a careful analysis of methods of work and their application is not only wise, but absolutely necessary.

II. WHAT IS DEMAND OF THE TEACHER.

The act of singing involves a combination of physical acts of which the mind should be in complete control, yet which are involuntary in their nature, and in measure involuntary. To the student, they are manifested in certain restrictions that hamper him in the use of his voice. The rigid jaw, unmanageable tongue, stiff lips, strained face, constricted throat, tense muscles, indications of wrong conditions which accompany his efforts to use his voice in singing. Almost invariably, the more he attempts to sing, the more pronounced do these restrictions become. It is the province of voice culture to train these conditions to their source, to determine their cause, and to rectify them. This would be a comparatively easy matter were it not for the fact that to the majority of students these causes are obscure. Their physical aspect conceals rather than reveals their real source, and the effort of the student to overcome them results

in misdirected effort. Upon the teacher falls the responsibility of analyzing the various acts of singing, of tracing them to their source, and clearly setting forth the principles by which they are governed. To give direction to this analysis, to stimulate thought and focus it upon essentials is the purpose of this foreword.

The voice, produced at the vocal chords, is but the result of a series of preceding activities. This truth cannot be too forcibly emphasized, for it determines the direction of our analysis, and upon it rests the whole fabric of our instruction. Realizing it, we at once perceive that our search for the causes of restrictions must turn to something more fundamental than either the tone or the restrictions themselves. Both tone and restrictions are a result, both come from something which lies underneath. It may seem superfluous to dwell upon this truth, yet much of so-called voice training ignores it and proceeds with tone as a starting point. Exercises begin with tone production, deal with tone alone, and are based upon the hope that repeated iteration will obviate difficulties and result in freedom from all restriction.

Such training is a serious error, for back of all effort to produce tone is the mental grasp of every phase of physical activity. The basic principle of voice culture is that the mind should be in supreme control of all the acts which are included in the final act of singing. This being true, all instruction, particularly during the early stages of study, should be directed toward establishing the student's understanding of the relationship of the mind to each phase of tone production. This is made difficult because of the vague nature of the subject. To establish such an understanding requires that all instruction, whether definition, explanation or suggestion, must be couched in terms that reveal the student's intelligence. To use many of the stock phrases to convey such an understanding is useless, for to the average student they mean nothing. To take for granted that the student perceives the nature of his trouble, and can put into successful practice the exercises, is a serious error.

Instruction should be positive, definite, dealing with that which produces tone. It is muscle that makes tone—the muscles of breathing, of the jaw, tongue, face and lips. Directly or indirectly they are actively engaged in producing or modifying the tone. It is this motive power, so to speak, which must be brought under control of the mind, a control which eventually becomes automatic. The restrictions to which allusion has been made are the result of the wrongly directed action of these muscles. The muscular activities of throat, tongue, jaw, lips and face, so far as they have to do with singing, are modified by the effort to retain breath, and however varied their manifestations the restriction result from their intrusion into activities with which they have no concern. Traced back to their source, these muscles are amenable to the mind through the channel of breath control, and the first duty of the teacher is to bring the student to a clear recognition of the relationship between breath control and the various actions of these muscles. And here we reach the crux of the situation.

Physiological facts will not do the work we want to accomplish. Elaborate explanations of the anatomy of the throat will not be sufficient. Enough of this should be given to induce an understanding of the part of the student of the organs involved, but the real work of control must come from other sources. The first essential is to turn the mind of the student toward the perception of physical sensations, to teach him to recognize differences between them, to know which are right, to perceive their relation to the various acts of singing, and to determine their effect upon tone. Such teaching will be practical, but will require much study from the teacher. It will demand clear statements, definite explanations and exercises, close concentration and careful thinking.

BY FREDERIC H. LAW.

THE character of the more recent books on vocal art is an accessible evidence of a decided change for the better. Less stress is laid upon extrinsic and purely personal forms of presenting fundamental principles, which are explained more clearly in accordance with natural law.

The latest of such books is D. Ffrangon-Davies' "Singing of the Future," and is one of the most valuable. The author is well known as a singer of force and power. Those who have heard his remarkable singing of the prophet's part in "Elijah" will not need to be told of the vitality and authority of his art, founded as it is upon absolutely just principles, whether we regard it from a physical or from a psychological standpoint. The vocal world is so largely made up of two classes—those who know but cannot do, and those who can do but cannot tell how they do it, that it is refreshing to find one who can both do and give a reason for his doing.

FUSION OF THOUGHT, WORD AND TONE.

The position the author takes is this: "Voice must grow out of language, and singers must begin their apprenticeship by singing thoughts (p. 19) . . . The chain is: 1. Thought; 2. Word; 3. Tone. Thought and tone must be intimately connected—there must be complete fusion; and tone must reflect thought or be sojourned imperfect and insignificant. (p. 115) . . . mind, not the senses, must be regarded as the voice-trainer. (p. 117) . . . the student's aim should be to sing a word rather than make a tone (p. 118)." This is the position to which modern vocal art has been steadily advancing—or rather returning, since it is the one on which the art of song was founded at the birth of the opera three hundred years ago. The finest singing lesson a man can have, says Mr. Ffrangon-Davies, is first to think the word clearly and listen to it with the inner ear; and when the mind has sounded it to the inner ear, let the voice, pronounced he calls the student's sheet anchor. He classifies its exercise as follows: Ordinary speech, reading aloud, public speech, the actor's speech, and singing—all depending fundamentally on the same principles. Sustained tone he calls sustained thought made audible, both depending on sustained breath.

This fusion of thought, word, and tone is undoubtedly the artistic ideal in song, and like most ideals few fully achieve it. Most students linger in the plane of the physical. Physical drill is indeed necessary to prepare the body for a free delivery of tone, but unfortunately many see nothing more in the study of singing than the mastery of breath and muscle. Apropos of this, a teacher once remarked that pupils had attributed their difficulties to various causes—unruly tongues, rigid jaws, lack of lung power, etc., but none had ever complained of his imagination; yet that is where vocal impediments generally have their cause, and it is where their cure must be sought. To be sure not many are so ingenuous as the young girl who was singing a passionate Schubert song in a cold, wooden manner. Finally her teacher, clasping her hands in despair, cried fervently: "My dear! Do you not feel what you are singing?" The singer looked at her amazed and with a somewhat scandalized expression said: "Why, Madame! I wouldn't be such a fool!" It is to such unthinking students and singers that Mr. Ffrangon-Davies' book may be commended.

What says of the necessary physical side of voice culture is golden. It could be wished that he had amplified it and made it even more comprehensible to the average amateur, though to those who have had practical experience in the problems of voice training it is full of significance and value; they can readily supply the missing links—and after all the novice can only learn successfully through demonstration. For instance, when he says: "sing contentedly and slowly, then take a breath as deep as that sigh. When you have it, keep it; and then sing it out and under control" the inexperienced may be perplexed as to precisely what he means by controlling the breath where the sigh is formed. He refers of course to the momentary suspension of the breath in the lower part of the body; breath control for voice use is simply the retention of this temporary suspension during phonation.

Still, his message fortunately is not confined to the mechanism of tone production; one can only be thankful that he has put it on a higher plane than is common with most writers on the voice. With him the whole man—body, mind, soul—must sing. His idea of

study would appal the average pupil, for example, take a phrase from a lyric, or from an aria, and expand it, or compress it, or repeat it. He deprecates haste in the anxiety to produce results, and wisely says: "The texture of the voice must be woven in the loom of time"—a maxim which ambitious students would do well to heed.

REL. CANTO.

He has much of interest to say about breathing, tone, style in opera, concert, oratorio, etc. To say he attributes an emotional and intellectual value to the traditional *bel canto* which it is not generally thought to have possessed. The popular impression of the great singers of the eighteenth century is that they had great technical skill, phenomenal lung power, and surprising beauty of tone, but that their art lacked dramatic force and truth of expression—it astonished rather than moved the hearer. This view is supported by the tone of contemporary criticism and by the music of the day, which to our minds for the most part is a tasteless heaping up of difficulties inexpressibly monotonous to modern ears. We even read that Faustina Bordoni, wife of the composer Händel, never used the swell for fear of injuring the beautiful quality of her voice. That would hardly please the opera-goers of to-day.

COLORATURE.

Mr. Frangon-Davies, however, places the degeneration of vocal art into a means of display at a much later period—that of Rossini, Donizetti, and Bellini. He also manifests the characteristic British reverence for Handel in upholding the use of coloratura in oratorio—even for modern composers. He says that he found and contrapuntal passages, as well as the reiteration of single words which make up the vocal works of Bach and Handel, cannot be dismissed as artistic mistakes. This is true, but such mannerisms are by no means what gives these works their power. They belong to the taste of the time; they make very much the same impression on us as the naïveté and ingenuousness of the early painters in depicting sacred scenes and characters and giving them the characteristic surroundings, features, and costumes peculiar to their own time.

The coloratura is a great force in music; it cannot be banished from music, but we have taken it from the voice and given it to instruments. Thus freed from vocal limitations of tempo, force, and compass, its dramatic and expressive possibilities are unlimited. No doubt Sima Reeves sang "Every valley shall be exalted" in such a way that his hearers felt no other style could be so appropriate for the thought conveyed by the words, but this is far from proving, as Mr. Frangon-Davies intimates, that a modern composer would find it difficult to set them to music without resort to coloratura in the voice part. For one thing, however, he would hardly choose so short a phrase for musical illustration; he would hardly be content with a logical working out of the music without an equally logical development of the thought in the words. Then he would put what tone painting they called for into the accompaniment and not into the voice; the instruments would express the rising and the falling, the levelling and the straightening—not the singer.

As to the repetitions in oratorio, we accept them just as we acquiesce in certain forms of religion and law, both of which retain customs and formulas handed down from bygone ages with a tenacity unknown in other departments of human culture. The repetitions or reiterations of the litany exercise a cumulative, almost hypnotic, effect on the believer, so the repetitions in oratorio harmonize with its ecclesiastical character, but they are not in accordance with the spirit of the age. They are contrary to the modern conception of music as inspired by the world, and since Mendelssohn, composers of oratorio avoid them so far as possible.

EACH AGE HAS ITS CHARACTERISTIC EXPRESSION.

It comes to this: that each age has its characteristic mode of expression, that what is said is more important than how it is said. Yet it must be acknowledged that in music more than in any other art the what and how are almost inextricably mingled; in other words—the style is the man. But this style must be genuine, a manifest outcome of the spirit of its day. No one nowadays would have the folly to imitate Handel's style, but this does not prevent us from enjoying in his music that which rises above mere manner. In his opera he was on a level with the taste of his time; in his oratorios he frequently

reached a far greater height—hence the former, notwithstanding their many exquisite details, are new and beyond all hope of rehabilitation, while the latter will live, if in vastly diminished number. With all the admiration we may have for the past it is not possible to turn the clock back.

The author does not confine his attention to singing alone; he makes a study of all uses of the voice. The reading and study of his book cannot but interest and benefit all earnest teachers and students of voice culture. A few necessarily brief quotations will show better than any further review its spirit and scope:

QUOTATIONS.

"The process of 'placing' the voice results too often in their being put on the shelf."

"Inspiration can do something without elaborate technique, but technique can do nothing without inspiration."

"The singer's art must embrace the whole of man's nature."

"These three ideas form the basis of a singer's technique: Breath, deeply taken and deeply controlled; Vocalization (by which is meant soft flow of voice); Relaxation (so that there is no stiffness in the muscles of the chest)."

"Breathe with the lower rather than with the upper part of the chest. * * Judge of the correctness of our breath according as we are able to say, 'I love,' 'I love,' 'I pray,' 'I believe,' 'I pity,' 'I beseech,' 'I defy,' etc.—in each case with appropriate tone and without deliberately altering the pose of the throat or the form and character of the words."

"He who breathes with the upper, and forgets that he has a lower part to his trunk is sure to fail as a singer. There is a lower part to the trunk—but so many people forget that fact! It astonished the writer when he discovered that he had a lower part—and that the trunk was poised on two good pedestals. Strangest of all—that it was possible to bear every energetic force in his body and yet not feel it, as if upon the diaphragm, directly or indirectly, and consequently upon the vocal chords! The first step in vocal breathing is to set up a mental activity which centers itself on the lower part of the trunk."

"People who have no voice are those who have so wished to sing that their desire has overcome the fear of their inability to sing."

"Plendite of voice does not always ensure plendite of brains."

THE RIGHT CONCEPT.

BY D. A. CLIPPINGER.

WHAT is meant by "developing the voice?" When a rough, unsmooth voice has been put through a course of training which results in a good voice of musical quality what has happened? Where did the change take place? Has he different vocal chords or vocal cavities? Have his respiratory organs been remodelled, his muscles lengthened or shortened? Have the pharyngeal and nasal cavities been enlarged or changed in form?

I suspect little or nothing of this kind has happened and yet his voice has completely changed. Whereas it once was harsh and unresponsive now it is smooth and sympathetic. Instead of being flat and lifeless it is full and vibrant. The organs remain the same but their action has changed. This change of action did not originate in the organs themselves. It had its origin in the mind of the individual. The remodeling was done in the mind. His concept was changed and a different tone was the result. All action is good or bad, right or wrong, artistic or inartistic according to the concept which controls it. Action does not originate concept, the reverse is the case. The hand that is extended in friendly aid may course, give the least indication of the higher form, but the hand, however of the local concert and the suburban drawing-room, may be fairly said to represent the musical taste of the English nation.

In the first half of the last century, the prime essential of a song, that it should have a definite melodic line, was recognized by the writers of our own time. "The average writers of songs at that time were content to adhere to the maxim *vox et prateria nihil*, and the result was a dreary array of "singable" ballads. Modulation scarcely existed except in the accompaniment, and the accompaniment consisted of tonic, dominant, and subdominant arpeggios of which Balfe's "When other lips" is a model, generally, however, lacking in the delicate beauty of that melody. Although there are many old English and Scotch ballads, in which the gentleness and originality of the "tune" constitute their virtue, it must be confessed that examples of exceptional quality were few and far between, and with a painful absence of originality of treatment, the songs of this age lacked distinction to a marked degree. Such songs were not to be tolerated for a moment at any musical assemblage at the present time, though they were popular enough in their day.

It was left to the German masters, Mendelssohn, Schubert, Schumann, Robert Franz, and Franz Abt to show us how much can be made of the simplest of things when subject to artistic treatment. But it was a long time before the English nation, as a whole, threw off the terrible yoke of the conventional song with "turn-turn" accompaniment. Just so long, in fact, as it clung to the piano works of Sydney Smith and Thalberg, and others of that school who invaded the theme of infinitesimal length and value with a clothing of runs, turns, scale-passages, and arpeggios. Of course, lovers of the best music have always existed, but the contrast between the repertoire of the average amateur then and the young person of to-day whose music cabinet invariably contains a few of the waltzes and Tschalkowsky's songs, is most marked.

Then came, none too soon, a welcome emancipation. Macfarlane, Sterndale Bennett, Hatton, Smart, and Virginia Gabriel, to mention only a few, demonstrated to the English music-lover that the pattern of a modern song should be. Subsequently, what is perhaps the best period of English ballad-making followed, when the songs of Sullivan, Cowen, Blumenthal, Frederic Clay, Gorling Thomas, Pinetti, and Maude Valerie White soon banished from the minds of the people the monotony of these and the stereotyped method of treatment of the earlier writers, added in a lesser degree by the works of such composers as Toth, Maccheroni, Hope Temple, and Piccolomini.

What are actually the distinctions between the works of these two contrasting schools of song? First, the definiteness of their melodies. Admirers of better songs such as "The Lost Chord," "The Better Land," and "The Devout Lover," developed, and their chief point to be noted is the saving of the pendulum in the matter of the comparative relations of voice-part and accompaniment. It is certainly no longer *vox et prateria nihil* as in the early days of the nineteenth century. Whereas, as before, the writer of music that was singable, the tendency at the present time appears to be to overweigh in the accompaniment, with a torrent of accompaniment.

One can practice dishonesty upon his ears as well as upon his eyes, and the matter will be no less disastrous. The pupil who does not apply himself to his study, who shrinks as much as possible, who throws the entire responsibility for his success or failure upon his teacher is practicing dishonesty, the teacher who does not apply himself to his study is also practicing dishonesty. It is time to follow him into every part of his life and sometime must be unlearned. There can be no doubt about the quality of the expression if the concept is right.

THE OLD AND THE MODERN ENGLISH SONG. THERE is, perhaps, no form of the art which tends more to point to the direction in which musical thought of the day is progressing than the original ballad song. Serious orchestral and choral works may course, give the least indication of the higher form, but the ballad, however of the local concert and the suburban drawing-room, may be fairly said to represent the musical taste of the English nation.

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One of the main reasons for this undoubtedly is a great lack of ability to conceive a really telling melody. When one is uninspired, it is so much easier to write a song which is bound to be a failure, which possesses the faculty of writing definite themes are desperately lacking what may be described as piano-forte works with a vocal accompaniment, and the fashion may possibly be due to the prevalence of the modern form known as "song-cycles." It is to be deplored, however, that what is so doubtfully artistic in a continuous work, such as a song-cycle, is introduced into an ordinary ballad. In writers of less ability, this tendency to over-elaborate

the accompaniment is frankly due to paucity of ideas and to the distressing habit of prevailing song-writers, of rushing into print without any definite object in view of appearing in a publisher's catalogue. It is surprising how few melodies can be "carried away with one" out of the hundreds of new songs that flood the market. Until the importance of this principle of melody is recognised, few present-day works will be handed down to posterity.

Another feature of the period is that of restless modulation. Here, again, the extreme is marked. Whereas the old writers were content to write a song in a certain key and keep to it, the modern fashion is to get away from the key-signature as quickly as possible. The craze for exorbitant modulation, especially during the last few years, has become almost a disease at the present time. In a work of some magnitude, no objection can be taken to this practice, but when in a short song a couple of bars of melody are made to do duty for the whole work by being served up in the form of repetitions in every conceivable key, it indicates, as we have said before, a paucity of material.

A singular objection is apparent to ending up a song on the tonic. It is not too much to say that in quite one-third of recent publications the final cadence for the voice is either the third or the fifth. Though there are examples amongst former composers, it is a comparatively new device, and no doubt, a harmless one, but it is decidedly a feature in modern music, and it is an example of how sleepless composers can become when not exceptionally gifted. The close on the third of the key only became really frequent after Mascagni's *Intermezzo* from "Cavalleria Rusticana" became the rage, while, after holding a loose and undisciplined sway for some years, it has at last had to give way to its brother the dominant, principally, we believe, owing to the popularity achieved by the late Ellen Wright's "Violents." This custom has now become tiresome, and the general tendency has been to return to the ordinary final cadence were adopted.

To sum up, the outlook for the future is rosy enough if composers will only recognise the paramount importance of straightforward *catchable* work. The example also of some composers who have neglected this, and this should assure good work in the future, provided that the need for melody is not obscured.—*The Musical News.*

A TIMELY WARNING BY A FORMER MEMBER OF THE ROYAL BERLIN OPERA COMPANY.

IN every opera house are to be found unhappy specimens of singers who started their careers before they were fitted to leave the studio. Worn out voices, careless execution, lost artistic ideals and throat trouble are the results of unprincipled training. Thus I cannot warn students too strongly against the mental unrest of impatient ambition.

The next great mistake, so noticeable among American students is the evident craze for an operative return, to be gained at all costs, and the shame of returning to their own land without having accomplished something "professional." This latter result is so feared that students who have voices and talents which can never make them anything above a mere stage drudge, sign contracts for engagements in small theatres of towns, with the certainty of wretched living and poor pay, and all for the pleasure of seeing the announcement of the engagements in the home papers. The contracts are rarely for less than five years, and the salaries are laughable, something to astonish Americans. Furthermore, outside of royal opera houses, each artist must buy her own costumes, and this on her salary is absolutely impossible.

After the notice of the singer's engagement has been published, the director's attention is turned to his friends who realize that she must sing three roles before her contract is made complete, and that then she will be dismissed if he wishes so to do. In this way the director is bound in a position which possesses the faculty of writing definite themes are desperately lacking what may be described as piano-forte works with a vocal accompaniment, and the fashion may possibly be due to the prevalence of the modern form known as "song-cycles." It is to be deplored, however, that what is so doubtfully artistic in a continuous work, such as a song-cycle, is introduced into an ordinary ballad. In writers of less ability, this tendency to over-elaborate

To students who look with longing eyes toward a foreign stage career I would say, be sure that the voice is very unusual and perfectly trained. Discipline the mind by severe study of some kind. I studied law and it has proved the best thing I could have done for my career. Test well your power to suffer all kinds of humiliation and endure hardships. Have a well filled purse and a bank account upon which to draw constantly. Be prepared to work like a horse and be treated like a stray dog. Kill all fine feelings and high ideals, harden your heart against all affections, and then come over here and go on the stage.—*Alma Webster Powell.*

QUESTIONS AND ANSWERS.

R. N. J.—"BREATHY" tones are caused by too much breath being sent to the vocal chords. What is not vibrated by the vocal chords escapes and gives the "breathy" effect to the tone. The remedy lies in sending only enough breath to the vocal chords as can be vibrated. This does not mean a holding back of the breath, but its steady delivery with a firm pressure under perfect control. This requires careful training of the respiratory muscles. The following breathing exercises will help:

Take three fairly deep breaths slowly and rhythmically, keeping the walls of the throat firm and rigid. Let the breath enter and leave the lungs with a swinging motion of the sides. Watch the movement of the sides and upper abdomen and back, noting the action of the muscles of the ribs and back. Do this exercise until the breath can be "swayed" in and out with freedom and ease. Then take the three breaths and as the last is taken arrest the motion of the muscles without rigidity, and retain the breath. Thus I cannot warn students too strongly against the mental unrest of impatient ambition.

When the power to take and retain breath in this way is obtained, take a fairly deep breath, throat open for an instant with the lips parted and the throat open, and without instrumentally causing any constriction, let the breath flow by control of the muscles of the sides and back. Do not hold back, but regulate, keeping the flow of breath steady and firm.

This exercise may be tested by lighting a candle and blowing the flame, which should be steadily and evenly bent over by the steady pressure of the breath.

As a third exercise, take breath, and after getting it easily under control, aspirate *Ah*, making the whisper loud enough to be heard in a good-sized room, as small an expenditure of breath as possible. Use a small hand mirror as a test. See that the surface of the mirror is not moistened by the breath, even when the whispered *Ah* is at its loudest. From this proceed to sing the *Ah*, watching to see that no breath is wasted.

The secret of overcoming breathiness is in securing a mental control of the muscles involved in the act of expiration. The exercises given above will be helpful in bringing this about.

OUR VOCAL MUSIC.

CHILDREN'S songs are in great demand; that is, songs in which the text is suited to the use of children and in which the character of the music is such as to be within the mental and physical grasp of children. Mr. Bristow's "A Child's Dream" is particularly well suited to a little girl, the introduction of the familiar "Home, Sweet Home," adding special charm. The song must be given very quietly with no hurrying whatever, at times very softly, as the "dolly" must not be wanted.

The English ballad still holds itself in popular esteem. One of the most successful composers in this form is the English writer, Henry Parker, whose "Jerusalem" had so wide a sale some years ago. He has since to Mrs. Ervay his latest song, entitled "Constance," which will please all who admire a tender, simple song, in which melody is the principal characteristic. This song can also be had with violin or violoncello obbligato, which will be found to add very much to the attractiveness of the piece. The obbligato is not difficult and lies in the first position.

Baritones will be pleased with Mr. Harold Clare's song in the style of the English songs of the last century, "My Love is Like a Rose." The vigorous rhythm, attractive melody and strong feeling of the text make a song that is well adapted to the use of good baritone singers in recital or concert work. Of course it can be done very effectively by an alto voice as well.



For some months to come the ORGAN DEPARTMENT will be conducted by special editors, who are well known as experienced and successful organists. The organ material in the present issue was prepared under the editorial supervision of Mr. H. C. Macdonald, of Wellesley College, the Department for the November issue will be conducted by Mr. E. R. Kroeger, of St. Louis. The editors for December 1906, and for the year 1907, will be announced later.

THE CHURCH ORGANIST AND THE SERVICE.

I AM sure that I shall not be accused of being selfish when I say that an organist ought to play in the services of the church in a different sort of way from the way in which he would play at a concert. A man may not be particularly religious yet he must recognize the fact that he is employed by people who are presumably religious, and that therefore his attitude toward them and toward the service should be sympathetic. He should interest himself in the service as much as possible; should try to understand the nature of it and in general should so comport himself that his music, his manners in church, in fact his whole attitude should be perfectly acceptable to the congregation. Too many musicians divide the whole world into two classes: the important class of those who know something about music and the inferior class of those who know nothing about it. In the same way they look on a congregation as made up largely of stupidly unmusical people and on the music committee as arch enemies of everything that is really artistic. It is as certain as certain can be that organists of this latter stamp will never succeed either in understanding the real nature of the religious service or of appreciating the true function of their art in worship.

Granting, however, that the organist and director of the music in a sanctuary with the worship of the church with which he is associated; granted that his musical talents are not small and that his practical attainment as a musician are ample for his position, let us ask how he shall prepare himself for the special things which are to be done in the service. Let us assume that he is connected with what are known as non-liturgical churches. It may be remarked in passing that the influence of the Episcopal Prayer Book has been so great that the other Protestant churches are using a more or less elaborate ritual for their services; much more elaborate than could have been deemed fit twenty-five years ago.

We may sum our organist's work as follows: Prelude, Postlude, Hymn, Anthem, Rehearsal.

THE PRELUDE.

Much has been written about the music fit for the Prelude and Postlude. The young organist thinks of those portions of his work than he does of hymn playing or of choir accompaniment. In some churches, it is true, the people listen to the Prelude and Postlude as they would listen to any music, and many organists with whom I am acquainted select for the Prelude and Postlude music which is dignified and representative of the best class of organ literature. Congregations as a whole, however, are more often influenced by the mood of the music than by the music itself. For this reason it often happens that some inferior improvisation will be very much more useful and satisfactory as a Prelude than some fine piece of organ music. Good organists cannot always understand this, and we often see instances of a total misconception of the office of the Prelude.

To take an example, which I admit is an extraordinary one, I saw the other day a church calendar in which the organist was listed to play the first of Gullman's first organ sonata. When one considers that this composition is of the most brilliant type, very fast and loud, ending with a triumphant outburst from the full organ, one must see that the effect of this composition (super as a piece of music) must have been to give the whole church the atmosphere of the concert room.

Personally I find it more useful to play a short Prelude of not more than two minutes in length, beginning always very softly, gently, unassumingly, aiming only to induce a quiet mood in the minds of the worshiper. To my mind, and I am sure most persons agree with me, it is most distressing to sit in a congregation and suddenly have a chord from the organ

start at one's head, so to speak, making one thrown from the seat. The most beautiful composition, if it begins with any degree of force, needs an introduction on the softest stops of the organ. The organ tone is so steady, so lacking in nuance that it invariably, if not gently led up to, stirs the audience instead of calming it. Except on very rare occasions (to give an example) I should consider that playing the first movement of Mendelssohn's third organ sonata as a prelude would be in shocking bad taste. The bad effect would be somewhat neutralized if one were to end softly, but one would need to begin the service in a soft way to provide it with a soft introduction leading up to the loud passages, before one could consider it fitting for the service. In the same way it is very difficult to imagine the organ prelude as ending very loudly unless it be a preparation for a processional, an anthem or congregational hymn.

Here, too, I find myself disagreeing with many of my colleagues who censure the practice of dropping off the notes of a final chord, from the upper note down, holding the pedal a moment and allowing that, in turn, to diminish to the softest stop. The argument usually employed is that such a mode of ending is not employed anywhere else in music; that an orchestra, for instance, ends the last chord as a unit; that the notes of the chord have equal notational value and should be given equal audible value; that the organist who describes the melody with the worship of the church with which he is associated; granted that his musical talents are not small and that his practical attainment as a musician are ample for his position, let us ask how he shall prepare himself for the special things which are to be done in the service. Let us assume that he is connected with what are known as non-liturgical churches. It may be remarked in passing that the influence of the Episcopal Prayer Book has been so great that the other Protestant churches are using a more or less elaborate ritual for their services; much more elaborate than could have been deemed fit twenty-five years ago.

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To play the bass of the hymn always using the lower octave of the pedal-board seems to me to be bad for the following reasons: First, it results in an angular bass; Second, the 16-foot pedal corresponds to the double bass of the orchestra and the bass part of the hymn corresponding to the violoncello part, it is evident that the best effect is gained when the solo and double bass are one octave and not two octaves apart; Third, the effect in hymns having a high bass part is exorable if the pedal is played so that the pitch is two octaves below the vocal bass; Fourth, it gets the organist into bad and lazy habits, resulting in the "one-legged" type of player. I remember asking the pastor of one church where I played if I accompanied the hymns loudly enough. "Yes," he said, "your accompaniment is loud enough but it is deep enough." This, translated into the musician's idiom, meant that I played the hymn-bass where it was written instead of always on the lowest possible keys of the pedal-board. As I had been at the church but a short time I at once jumped to the conclusion that my predecessor had played "deep." Too much when I looked at the pedal-board I found great hollows worn in the lower octave of the board; but the upper fifteen or twenty keys were still in their virgin purity. I thought that this organist had at least a very bad habit. I commended to my readers who are organists the omission of the pedals altogether from some portion of at least one stanza of every hymn.

THE ANTHEM.

In the anthem the organist has an opportunity to show his skill in registration and in the accompanying of the voices. He can also demonstrate his conception of the piece as a musical composition and can see that it is performed with good phrasing, correct expression and artistry. If the choir which our organist directs be a quartet choir, must be careful that every member of the choir receive the same careful, courteous treatment; especially must he see that, if all are competent singers, no favor is shown to one over another in the matter of solos. It will sometimes happen that one of the members of the quartet may be very good as a soloist, but the organist is indifferent as a soloist. This will naturally throw the burden of solo singing on one or two of the quartet. The principal difficulty in a quartet is to get unanimity in phrasing. In this reliance must be placed on the musicians of the quartet. In accompanying the anthem the organist ought to play subordinate parts, the voices given every consideration possible.

The most important part of the organist's duty, however, is his rehearsal. That, however, is too long a story and I must reserve it for another article.—H. C. Macdonald.

THE ART

THE ETUDE for September contained a review of the first volume of Dr. G. A. Andley's important work on the BUILDING of the organ, the latest on the subject. Through the work is high-priced, the value of it is such that every organist should have a copy in his library.

THE SECOND VOLUME treats specially of the mechanical construction of the various parts of the organ, with numerous illustrations. The illustrations give many details of the different parts of the instrument. It is a valuable guide to the young organ-builder, a convenient reference book for the expert, and a library of information for the organist.

Chapter XV is devoted to the "WEAKNESS AND AUGMENTATION OF THE TREBLE," describing the various methods which are used for overcoming the natural weakness of that part of the instrument, namely—increasing the number of ranks or increasing the assertiveness of the upper octaves of the Mixtures, increasing the pressure of wind, enlarging the scales of the pipes as they ascend the manual, and regulating. The author recommends a combination of all these methods except the duplication of pipes.

Chapter XVI treats of "BORROWING AND DUPER-CATING," that is, using one set of pipes for two or more stops. In various parts of the instrument, either by means of adding an octave of pipes to the bottom of the set, or by using the whole set of pipes for another stop in another manual. The author vigorously denounces the practice of borrowing except in

the Pedal Organ, where a few of the manual stops can be borrowed with advantage, and one or two stops can be extended so as to make two stops of each one (called augmentation), for instance, Bourdon 16 feet and Gedackt 8 feet.

The subject of the short Chapter XVII is "TABLATURE AND COMPASS," and the chapter contains a "Table Showing Different Old and Modern Systems of Tablature," which also gives the lengths of all the octave and fifth pipes of an open stop throughout the compass. It seems to us that the system of notation is caused by omitting the so-called "small octave," which present day theorists represent by small letters (c, d, e, etc.). The author represents the lowest pipe of the 32-foot stop by CCGC instead of CGC, which gives small capital letters (C, D, etc.) to the notes in the octave below middle C, instead of small letters as at present.

Chapter XVIII is devoted to the "SWELL IN THE ORGAN." It repeats and continues all that the author has written on that favorite subject in preceding chapters.

Chapters XIX and XX are devoted to the "MAXIMAL CLAVIER" and "MANUAL COUPLERS" and give numerous illustrations showing the form of the first keys as well as the present design of the key-board. Some excellent diagrams show the various forms of couplers. The author's objections to octave and sub-octave couplers on a single manual do not seem to be well founded. There are right ways of using octave and sub couplers on a single manual, producing effects which are not "illegitimate and unsatisfactory." There are also wrong ways of using these couplers, but very few first-class organists ever use them that way. We agree with the author, and cannot too strongly condemn the present-day tendency with some builders to omit the mixture stops, depending on the electric couplers to supply the fullness of tone which only the harmonic-corroborating stops can supply in a satisfactory manner.

Chapters XXI and XXII treat of the "PEDAL CLAVIER" and "PEDAL COUPLERS" in a similar manner. "TRACER ACTION" is described as well as profusely illustrated in Chapter XXIII. All the details of the "SLIDER AND PALLET WINDCHEST" are given in Chapter XXIV, and numerous diagrams show the form of the "RELIEF PALLET" in Chapter XXV.

An exhaustive history and description of the various forms of the "PNEUMATIC LEVER," with many excellent drawings, are given in Chapter XXVI. The "VENTIL WINDCHEST" is similarly treated in Chapter XXVII. We cannot praise too highly the author's personal drawings in these chapters.

The theory of the "TUBULAR PNEUMATIC ACTION" is carefully explained and illustrated by eleven drawings in Chapter XXVIII. "THE PNEUMATIC VENTIL WINDCHEST" is treated at great length, with many large drawings, in Chapter XXIX.

Chapter XXX is given up to the "DRAW-STOP ACTION" (mechanical and pneumatic), which, beside the regular system of draw-stops, includes several forms of "stop-keys and tablets." Numerous full-page drawings illustrate "PNEUMATIC COUPLERS" and the "COUPLER ACTION" in Chapters XXXI and XXXII, but the author rather slightly the Grand Crescendo Pedal, which he calls "of questionable value," and the Storzamo Pedal, which he incompletely describes as simply a "movable coupler action."

"WOOD PIPES AND THEIR MODES OF CONSTRUCTION," with illustrations of numerous forms of pipes and the method of producing various qualities of tone, are given in Chapters XXXIII and XXXIV. The latter chapter also contains an illustrated description of the ingenious pneumatic contrivance by means of which the author, in his own church organ, made the CCC and DDD pipes of the pedal organ Diapason, 16 feet, serve also for the CCC sharp and DDD sharp tones, thus saving the space which these large pipes would have required. In writing of the Melodia the author gives one of the "canon" artistic organ building which should be remembered by all who plan organs, namely: "each stop in the organ must be carried throughout the compass of the instrument in stop of its own class or tonality; and the bass of one stop should never be made to serve as the bass of another stop."

Chapters XXXV and XXXVI treat, in the same detailed manner, of "METAL PIPES, THEIR MATERIALS

AND CONSTRUCTION." Various tables of "SCALES OF LABIAL PIPES" (more commonly known as "flue pipes") are given, in hundreds of inches, (Chapter XXXVII) are valuable to the organ builder, and interesting to others.

A chapter of special interest is Chapter XXXVIII, "REED PIPES AND THEIR MODES OF CONSTRUCTION," for very few have more than a vague idea of the various features of the reed pipe and the points which influence the quality of tone. Large full-page illustrations show to the finest detail the construction of the reed pipes. The "ART OF VOICING," "TYPING, TUNING AND REGULATING" are two interesting chapters which naturally follow the construction of organ pipes. The "TUNING" is touched upon in Chapter XL. The author does not explain his preference for the unusual spelling of the word, "TUNING" (the construction of the SWELL BOX, "THE EXPRESSION LEVER" (Swell-pedal action), and the "ANOMETER" (wind gauge) are each described in short chapters. The "BELLONS AND ITS ACCESSORIES" are very properly treated at some length with excellent drawings of all the parts.

The last chapter (LXVI) is devoted to "ELECTRICITY IN ORGAN BUILDING," and, considering the prominent place which electric action holds in the chapter is somewhat meagre. Possibly the author has had little experience with the latest and best forms of electric action, as he writes: "That electro-pneumatic actions are uncertain and unreliable can not be wondered at when one realizes the many hundreds of contacts and delicate movements which belong to such actions, and the very many and extremely slight causes which at any instant may elude them." The author has great praise for the tubular-pneumatic action, and we have no desire to discount that praise, but every kind of an action ever invented has been very susceptible to the effects of heat and humidity, and both tubular and electro-pneumatic exceptions. If the author were a professional organist, and had publicly played numerous modern organs of both forms of action, always making his comparisons under similar conditions, we have no doubt that he would have found that the best forms of electric action are no more unreliable than the best forms of tubular action. A majority of the large organs which have been recently constructed in this country have electric action, and this point alone would seem to warrant the author in giving at least as much attention to this form of action as to any other form, instead of the meagre fourteen pages.

The remainder of the volume contains six specifications of large organs and an extremely incomplete index.

It is with great reluctance that, for the present, we close these most interesting volumes. The more we read them the more we marvel at the author's extensive familiarity with the various parts of the instrument, and as we wrote at the outset, while we differ with the author in many points, we cannot praise too highly "The Art of Organ Construction" by George Ashdown Audley, Ltd. D. C.—Ernest E. Treat.

In memory of his wife, Lady Bridge, Sir Frederick Bridge, the organist of Westminster Abbey, has played a "MIXTURE" in the Parish Church of Glasgow, Aberkelding, Scotland.

Old transatlantic brethren have been making merry over the following advertisement appearing in the Church Times—"Wanted at once. Organist. Small seaside place. Or to combine organist and gardener. Live in rectory. Make himself useful," etc.

Comment is unnecessary. There has been much discussion as to the effective limit in the size of large organs. It has been asserted that organs like the one in the Town Hall of Sydney, Australia, the largest concert organ (possibly) in the world were simple monstrosities and not as effective as an organ of seventy or seventy-five stops. In the August number of Musical Opinion, Mr. Carlton C. Mitchell, now of Wakefield, England, but formerly of Boston, has challenged any organist to tell him of any effect not realizable on his specification of only fifty speaking stops: 12 in the Great, 12 on the Swell, 8 on the Choir, 8 on the Solo and 8 on the Pedal. Half the Great, Choir and Solo and all of the Swell organ. Mr. Leman brought forward his new "Arcadian 101" in three movements (a) Sonando, (b) Musette, (c) Solitude. It will return to England this fall by way of the United States.

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MANY American organists are unaware of the great interest felt by English people in the organ as a concert instrument. It is the rule, with few if any exceptions, for the Town Hall in an English municipality to have a large concert organ, played twice weekly by the municipal organist. A clever player, looking on his position as artistically important and as giving him an opportunity for missionary work in music, will do much for the musical life of the community. An instance of this increased love of the organ is given in the fact that the municipality of Wellington, New Zealand, has placed a new organ of four manuals and 72 stops in the Town Hall at a cost of \$25,000. Mr. P. H. Leman has been doing some re-organizing on the splendid instrument, built by Hill, of London, the holder of the Sidney Town Hall organ. Mr. Leman brought forward his new "Arcadian 101" in three movements (a) Sonando, (b) Musette, (c) Solitude. It will return to England this fall by way of the United States.

CONDUCTED BY N. J. COREY

"The secret of success in learning to play the piano lies in systematic and regular practice, the minimum for any pupil being one hour daily, or six hours a week. Parents are not justified in spending money on pupils who practice less. Neither can teachers afford to accept pupils who do not apply themselves properly. The object of this book is to keep a complete record

Blackboard Work.
 "Will you suggest to me some line of work that I can use with a class of children who are from eleven to fourteen years old? Something that will call for blackboard work."

Be very sparing in your use of sonatins with your pupils. They are so academic, often so similar in character to etudes, that the average child detests them. They are too long for children who have only an hour a day for practice, and tend to discourage them, as it seems to the child mind as if it takes an endless amount of time to learn them. Children do not gain much from pieces after they have grown tired of them. With such children, the shorter the

ing at the same time playmates of mine. I had

The chief argument in favor of the Hindoo origin of the tune is the fact that it is written in the Pentatonic Scale, which is in use among the nations of the East, the peculiarity being that it omits the fourth and seventh notes of our scale. In fact many folk melodies, in their ancient versions, made use of this scale. This is particularly true of Scotch melodies, among them "The Campbells are Coming" and "Auld Lang Syne."

Does the Machine in Music Threaten Musical Art?

THE ETUDE OFFERS THREE VIEWS ON THIS SUBJECT, BY AN EDUCATOR, A CRITIC, A COMPOSER.

THE PLACE OF THE TALKING MACHINE IN MUSIC TEACHING.

BY N. J. CORLEY.

INVENTIVE ingenuity has accomplished so much during the past century, and the human mind has become so accustomed to a succession of marvels, that it now hardly takes notice when a new one is presented. Formerly people could scarcely believe when the various remarkable discoveries and inventions were successively announced, but now incredulity is fast becoming obsolete. Since the successful application of wireless telegraphy we are prepared to believe almost anything, even in the construction of a practicable airship, thus far the most unconquerable of problems. Who would have believed, a quarter of a century ago, that intimately the sound of Adeline Patti's voice could be heard in every home in the land? Phonographic instruments were not unknown then, but only snarling travesties of the human voice were heard issuing from them, nothing that could for a moment attract the attention of a serious lover of good singing. Now the possibilities of the reproduction of sound have been so enormously perfected that even an expert connoisseur listening from an adjoining room to the voices of Caruso issuing from the horn of a talking machine, could be with difficulty persuaded that the great singer himself was not there.

Mechanical playing instruments have been in vogue for years, the music box having been a common plaything of amusement with our well-to-do grandfathers, but it is only very recently that such instruments have begun to be taken seriously by professional musicians. Mechanical players for the piano and organ have become very popular. The best results are produced with the organ, its sustained and powerful tones, its impressive tones lending themselves more readily to satisfactory effects.

To people who cannot play, yet are fond of music, a self-player attached to their pianos affords a great deal of pleasure. More than this, teachers of the history of music in many of the largest universities and conservatories are making use of self-playing instruments in order to make their students familiar with the standard orchestral works. Teachers, by making their classes familiar with these great works, prepare their minds to listen to them intelligently when interpreted by the great orchestras. Thus, the self-playing instruments become a sort of preparatory school in musical listening. Unfortunately, they have no individuality of interpretation, and thus far have been able to assume only a makeshift function, something to be made use of for the lack of a better; a valuable function, nevertheless, in a scheme for a musical education, for a teacher who is not a good piano player and sight reader is in a bad way.

The Victor Talking Machine, on the other hand, is no makeshift. The actual interpretation of the great singer or player is recorded and reproduced exactly as first made. It occupies a similar position in the realm of auditory that the photographic camera does in visual phenomena. It is not correct to call it a mechanical instrument, for the sound produced is not mechanical. It is more properly an instrument for preserving sound.

Personally, I never took very kindly to any of the self-playing instruments, not even for the orchestral movements. Originally I felt similarly toward the photographic instruments. The harsh, strident tones that I had heard issuing from them impressed me as inexpressibly disagreeable, so much so that when certain enthusiasts urged me to go in and hear the Caruso records, I declined, harboring at the same time a feeling of compassion for those who could enjoy such disagreeable imitations of singing. It was a year before I allowed myself to be persuaded to hear the records. It turned out to be nothing more than a repetition of the old story of the man who went to wolf. My astonishment was so great that I could hardly believe the evidence before me. I was finally forced to confess that here was the first automatic reproducing device that I had ever heard that produced a thoroughly artistic result in the highest sense of the word. It could not be otherwise, for there were the voices of Sembrich, Farnes, Paganini, Campanari

Continued on page 690.

THE PLACE OF MECHANICAL INSTRUMENTS IN MUSICAL CULTURE.

BY RUPERT HUGHES.

To attain any real skill in performing good music requires years of hard work; and the skill is as easy to lose as it was hard to achieve. To attain any real understanding in music requires, even from those who do not intend to play it, a large amount of time in listening to it.

Art owes more to machinery than many artists are willing to admit. The camera, for instance, derived by painters and bigoted amateurs, has brought within the reach of millions of people beautiful reproductions of the masterpieces. These are not, of course, the old masters themselves, but they are infinitely nearer the originals than the oil copies formerly in vogue. The camera has done more to spread a knowledge and love of great painting, great sculpture, and great architecture, than all the lectures, books and copies ever made.

The mechanical piano player, of which there are now several varieties in the market, was similarly met at first with the contempt or the violent ridicule of pedantic musicians. To-day, writers, composers, and performers compete for adjectives of praise, and declare themselves beholden to mechanical piano players for both pleasure and profit. Of course, a mechanical player cannot do everything that a great pianist can do. But by corollary, a mechanical piano player can do many things that can be done by the greatest pianist—to say nothing of the average run of slow readers and clumsy fingers.

The true value, however, of the mechanical piano player is not in its power to exceed the artist's fingers, but in its power to assist the untrained. It is to the classics of music what the translator is in literature.

The piano player is not only the greatest translator, but also the greatest missionary that music has ever known. Now, the one way to catch the classic music is to hear it in large quantities and to listen to the same work often and with attention. But the vast majority of mankind is unable to go to many orchestral concerts and operas, or to give the works heard there more than passing attention. The mechanical piano player, on the other hand, is a rescuer that is always ready, at home, and with an unlimited repertoire for every whim. Incidentally, by stimulating acquaintance with the classics, it stimulates a desire to hear them well performed.

Think, however, of the millions who live in smaller towns, or even in the country, and have never an opportunity to hear the master works done in a masterly way. To such as these, the mechanical piano player is a godsend.

Ever since I tried to find people who have in their homes a piano player of one make or another, and who are becoming scholars in an art hitherto denied them—for music, to be understood, must be studied with more than the ears alone. So the business man, the painter, the writer, the actor, the grocer, the millwright, the farmer, or the bookkeeper, can and does find his fatigue calmed and his leisure enriched by the intimate friendships of prophets like Bach, Mozart, Beethoven, Schumann, Chopin, Brahms, Strauss—men whose very names he could not have pronounced a year ago.

The automatic piano player can be applied to any piano and it has not only enlarged the market for new pianos, but rescued from silence many an old shell of harmony. Parents who used to lock the piano when the daughter was married, to move upon the instrument, and shake the dust from the strings with a better music than the daughter ever played.

There is yet a third instrument that is doing very important missionary work for musical America. I was in Texas a short time ago and there, in a private home, I heard Calve, Caruso, Melba, Paganini, and other far-famed vocalists singing in rapid succession their most successful numbers.

The once despised talking machine was of course the first to give us this royal prerogative. Perhaps the apparatus did not always furnish the absolutely pure echo of what it represented. There was an occasional scratch and quaver of rough wax. But for that matter I have heard all of these singers, vis-

Continued on page 676.

THE MENACE OF MECHANICAL MUSIC TO A TRUE ART.

BY J. P. SOCCA.

IN the September issue of Appleton's Magazine is a strong article by Mr. John Philip Sousa, the famous composer and bandmaster, on the above topic. A portion of the article follows here:

Heretofore, the whole course of music, from its first day to this, has been along the line of making it an expression of soul states; in other words of pouring into it soul. Wagner, representing the climax of this movement, declared again and again, "I will not write even one measure of music that is not thoroughly sincere."

From the days when the mathematical and mechanical were paramount in music, the struggle has been bitter and long, and the result has been the emotional and the soulful. And now, in this the twentieth century, come these talking and playing machines, and again to reduce the expression of music to a mathematical system of mechanisms, wheels, cogs, disks, cylinders, and all manner of revolving things, which are as like real art as the marble statue of Eve is like her beautiful, living, breathing daughter.

Away back in the distant and ancient centuries rebellion had its start against musical automatism. Palestine proving in his compositions that music is life, not mathematics; and Luther showing in his sublime hymns for congregational use and in his adaptations of secular melody for the church, that music could be made the pouring out of the soul of the many in one grand, ecstatic outpouring. From the days of these pioneers all great workers in the musical vineyard have given their best powers to the development of fruit, ever finer and more luscious, and in tenderness have brought their art near and nearer to the emotional life of man.

It is the living, breathing example alone that is valuable to the student and can set into motion his creative and performing abilities. The inequality of a photograph's mechanism may incite the musician to the improvement, but I could not imagine that a performance by it would ever inspire emulous Mendelssohn, Beethoven, Mozarts and Wagners to the acquirement of technical skill, or to the grasp of human possibilities in the art.

Elson, in his "History of American Music," says: "The true beginnings of American music—seeds that finally grew into a harvest of native composition—must be sought in a field almost as unpromising as that of the Indian music itself—the right, narrow, and often commonplace path—singing of New England."

Step by step through the centuries, working in an atmosphere almost wholly monopolized by commercial pursuit, America has advanced at such a deep and steady pace that to-day she is the Mecca toward which come the artists of all nations. Musical enterprises are given financial support here as nowhere else in the universe, while our appreciation of music is bounded only by our geographical limits.

This wide love for the art springs from the singer, the actor, the dancer, the musician, the painter, and from the study of those instruments that are nearest the people. There are more pianos, violins, guitars, mandolins, and harpianos among the working classes of America than all the rest of the world, and the presence of these instruments in the home has given employment to enormous numbers of teachers who have patiently taught the children and inculcated a love for music throughout the various communities.

Right here is the menace in machine-made music. The child that in the home is exposed. The cheaper of these instruments of the home are no longer being purchased as formerly and all because the automatic music devices are usurping their place.

And what is the result? The child becomes indifferent to practice, giving no more than the minimum of study without the labor of study and close application, and without the slow process of acquiring technique, it will be simply a question of time when the amateur disappears entirely, and with him a host of vocal and instrumental teachers.

PREPARATION NECESSARY FOR MUSIC DIRECTORS.

BY T. CARL WHITMER.

THESE are one phase of musical education seldom considered, namely, a course giving adequate training for musicians who expect to direct Departments of Music in schools and colleges.

It is true that directors are not as numerous as "rubber folk," but it is also true that a great many small and large colleges in the land are always on the lookout for heads of their music departments who are the musicians and are also capable of doing executive work.

Seldom is there anyone to inform the aspirant to the profession what to do when he appears finally on the scene of action. He must sink or swim, survive or perish, according to his capacity, or lack of it, to read situations at sight.

The present article does not pretend to be exhaustive in its information. All that the writer expects is to call attention to the lack of information along that line in courses of music, and to point out some of the main points that come up when one takes charge of a department of music.

1.—Organize your teachers. A secretary should be appointed to keep an exact record of the problems discussed in teachers' meetings.

2.—Meetings should be held once a week. Technical questions and management of difficult studies must be discussed chiefly.

3.—Centralize responsibility always. You, the director, must always have the final decision on the greater problems, such as graduation. Any dissipation of central authority will sooner or later be disastrous.

4.—Have practice schedules printed, with all periods upon them, to post by the piano, so that every student will have a specified time to practice and be held accountable for any absence.

5.—Practice must be supervised directly, so far as the piano in the dormitory is concerned, and indirectly elsewhere. So a schedule maker and a practice supervisor should be appointed. The teacher directs a certain amount of practice, and the arranger of the practice hours sees to it that the teacher's wishes are carried out.

6.—Pianos must be looked after systematically: their tuning, position in the room with reference to heat and light, the height of the piano chairs, etc.

7.—New and well-kept pianos will seldom be interfered with by students; but old and carelessly kept ones will soon be filled with carved memorials, and souvenirs will disappear in the shape of ivory.

8.—Carefully constructed registers for the catalogue must be arranged. Examine the registers and bulletins of other schools as an aid.

9.—Lecture and concert courses must be organized. See that the subject-matter is well arranged and the program the same (plus good proofreading!).

10.—Consideration for the teaching methods of your under-teachers will help you to get along smoothly, and also enable you to engrave your ideas more easily. Nothing so hardens the will of teachers against you as attempted domination. This is necessary; and tact is just another way of saying that one possesses the power to execute his own ideas without irritating the mental egotisms of associates. Consideration of that college's ideals is the key to tact.

DESCRIPTIVE MUSIC.

"Is music able to contribute to the development of an idea, and is this idea invariably perceptible in a piece of music?" This was the question put before artists of different callings, among whom was Benjamin Godard.

The composer proposed to sit down at the piano and play his "Symphonie Gothique," after which each listener should write on a piece of paper the idea which he thought he had discovered in the piece.

The proposition was accepted. When the music was finished the papers were opened and read. Everyone had at the words of "Symphonie Gothique" thought of a cathedral and this word was inscribed on every card. Suddenly Godard confessed that he had made a mistake and through absent-mindedness had executed another piece of his repertoire!

PUBLISHERS

A HARMONY TEXT-BOOK. We have come into the possession of the plates of W. F. Gilfe's "Harmony and Theory." This book was published some years ago by the author himself and has never received the publicity it deserves. We will bring out an entirely new edition with additions by the author, so that it will make it practically a new work. The claim made for this work on harmony is its simplicity. We consider it one of the simplest and most easily understood works on harmony of which we know, written by an American for American students, not a translation from a German work. It is a book that can be used in private as well as in classes.

Those who are going to start a harmony and theory class during the present session will do well to investigate this work. We look forward to a successful career for this work of Mr. Gilfe's. For the time being we are offering it on special offer. To anyone sending us 40 cents we will send the book postpaid as soon as it appears on the market.

A NEW VIOLIN METHOD by George Lehmann was announced in the Violin Department of the last issue of THE ETUDE. We desire to again call the attention of our readers to this work. It is the product of more than twenty-five years of practical teaching experience and will be based on modern educational lines. It is designed to meet all present-day requirements of violin study. This work is intended to lay the foundation only and to this end it will be confined entirely to the First Position. It is a method for beginners, starting in the most elementary manner, and proceeding by logical steps. The various exercises and studies will be melodious in character, so that the musical training of the pupil may keep up with the technical side. No point tending to the formation of the best style in violin playing has been neglected. We shall shortly be able to speak more explicitly of this work.

A BOOK ON PIANO TUNING. The printer is making satisfactory progress with the work on Piano Tuning and Repairing by J. C. Fischer. The lessons in the book are based on the material used by the author in his school for times, and is thoroughly practical and readily mastered by a person with an elementary knowledge of music. The musician or teacher who will prepare himself for the work by the study and practical application of the lessons in this book will be in position to tune and repair his own and his pupils' and friends' pianos, a comfortable addition to his income. The student can go into the ranks of professional tuners many of whom start out with much less practical and scientific preparation than is afforded by this book.

The advance price is unusually low for a work of scientific character, only 75 cents postpaid. This offer holds good during the month of October.

A PRACTICAL WORK FOR SINGERS. Mr. Root's new addition to his course of vocal instruction, entitled "Exercises in the Synthetic Method" will be continued on special offer another month. The work is a series of studies in the art of imitating vowel and consonant quality to the simple musical tones at any pitch within the compass of the voice, and aids in mastering all the difficulties presented by English diction. It can be used with any set of vocalises and is the most complete, most practical book of its kind in the English language.

The special price during October will be 30 cents postpaid. If a charge is to be made on our books during the month of November, we will send four copies of the servatories of music should send for copies of the course by Mr. Root so far as now published. It offers a useful course for pupils, progressive and leading to artistic singing.

STANDARD CONCERT ETUDES which we offered in the September issue of THE ETUDE, will be continued through this month. These advanced studies are intended as a continuation of Mather's "Standard Graded Course." They are without doubt the pick of all difficult studies, and are, first of all, interesting, most of them being pieces or concert studies. A list of them was given last month. This month will be the last for the special offer, as we expect to send the work out to advance subscribers some time before the next issue is out. For only 20 cents we offer this important work. When it is considered that each of these pieces published in the form of the price was \$1.50 each, it will be seen that there is at least \$10.00 worth of sheet music studies, at retail price which we are offering for 20 cents, postage paid.

THE "GURITZ ALBUM" and the Köhler "Studies," Op. 60, withdrawn with this issue.

The "Guritz Album" has been one of the most popular offers that we ever made. The advance orders have been very large and worthily so. Even the Köhler of Guritz has been ransacked from opus 1 to its last opus, and the very best of his writings have been put into this small volume, so that for practical purposes the teacher will get the value of this volume the very best of this popular writer's works.

The opus 60 of Köhler are simple piano studies with the hands running in parallel motion and are very popular from a mechanical standpoint.

MUSICAL NOVELTIES IN JEWELRY. On one of the advertising pages of this issue there will be noticed sets of stick pins, cuff buttons and a brooch having printed upon them a musical scene, showing these three sentiments, *acquer B flat, sometimes B sharp, and always be natural*.

The scarf pin particularly is well suited as a mark for children's clubs. They may also be used as gifts for musical persons and are sure to be given by teachers to their scholars for special reasons.

They are made of sterling silver enameled in black and can be furnished either in the natural silver or enameled gold finish. The pins are 50 cents each, cuff buttons for 20 cents each; the scarf pins for 60 cents per pair. The brooches 40 cents, in other words, at a discount of about 20 per cent., or a little more, from the retail price.

We feel sure that these little novelties will be received with considerable interest and predict a large sale for the above purposes as well as during the holidays.

BALLETZ'S HISTORY OF MUSIC has been before the public for less than a year and the first edition has been completely exhausted; so favorable has been the reception of the work by musicians, particularly by teachers in schools, colleges and conservatories. It is so well arranged as to make a model text-book, from the point of view of teacher or student; it is divided into sixty lessons, (two a week during the school year), each covering about as much ground as a pupil can readily prepare for one lesson. The new revision of the work, under the patronage of the time this issue reaches them. It contains, as a new feature, a very complete index, with pronunciation of names in the French, German, Italian and other languages, something found in no other history of music. It has been brought up to 1904, and has been most carefully revised and corrected.

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QUESTIONS AND ANSWERS

Mr. J. H. P. - Of living German composers, the most eminent is Richard Strauss, born in Munich, June 11th, 1864. He began composing at an early age, having already begun piano compositions at the age of ten. His compositions include a number of pieces in the large forms, all showing a mastery of classical methods. Then he was much influenced by Brahms. About this time he became interested in the music of Berlioz, Liszt and Wagner, whose adoption of a more modern style several of his pieces being due to this new impulse. Later he wrote great works, "Heldenleben," "Merry Pictures," "Don Quixote," "A Hero's Life," "A Hero's Life," and finally the "Symphony in E-flat major." He composed the opera, "Heldenleben," "Heldenleben" and in addition are many songs, choral works, a few piano and orchestra.

After Strauss, one of the best known of German composers is Gustav Mahler, a great conductor and composer, born in Bohemia, July 7th, 1860. He studied at Vienna University, and also with Brahms as his secretary there. He has written two symphonies, the symphonies, the latter of colossal proportions and complicated orchestral combinations. His music is to be regarded as monumental, but admirably well adapted to orchestral effect.

Paul Hindemith, who is one of the greatest of living composers, was born in Germany, in the town of Hameln, in 1892. He studied at the local school and at the conservatory. In 1912 he met Liszt and shortly thereafter he met Wagner. Hindemith has written, among other things, "Matraschka" and "Lieders" and a trilogy of operatic music, "Lieders" and "Lieders." He has also produced some piano music, a quartet and a septet, two symphonies and two operas. He is a composer of great promise.

Among other living German composers are the Russians, born in 1882, studied at the conservatory, composed two symphonies, two operas, a quartet, a septet, two symphonies and two operas. He is a composer of great promise. Among other living German composers are the Russians, born in 1882, studied at the conservatory, composed two symphonies, two operas, a quartet, a septet, two symphonies and two operas. He is a composer of great promise.

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TALKING MACHINE IN MUSIC TEACHING.

(Continued from page 672.)

and others, just as I heard them repeatedly: tonal quality and interpretation reproduced exactly.

Almost my first thought was: what a splendid opportunity for illustrative examples in teaching of musical history, an opportunity that had never before existed, even in the largest centers! I refer particularly to the history of the opera. Even in New York the number of operas that may be heard in a single season is comparatively limited. From a historical standpoint, and not every student can afford to attend all that may be given. But with the talking machine examples may be given from opera composers of all styles and periods.

Most conservatories have a course of study in the history of music, which may be copiously illustrated with instrumental selections, but very sparingly from the operatic repertoire. There may be good singers among the members of the conservatory faculty, but even with the four voices represented, soprano, alto, tenor and bass, comparatively few illustrations could be used, for each singer usually has but a few arias from the operas in his or her repertoire. From the long list of arias from the operas of Gluck, Mozart, Rossini, Bellini, Donizetti, Verdi, Meyerbeer, Weber, Wagner, Bizet, Gounod, Thomas, Saint-Saëns, Massenet, Mascagni, Leoncavallo, Giordano, Puccini, etc., not enough could be given to make a comparative study possible. But in the course of study I have arranged for the Michigan Conservatory of Music, I make use of more than a hundred arias in illustration, as well as a few instrumental records.

A comprehensive musical education demands that the student not only learn about music, but that he hear the music itself, and as much of it and as often as possible. Opportunity for listening is the one great lack in the education of most students. The enterprise of the Victor Talking Machine Company in making a specialty of these arias from the grand operas of all schools and periods, and sing by the greatest singers, makes it possible for schools and private studios, even in the most remote corners of the land, to install a course that will be invaluable to students. Singing teachers can now give demonstrations of the interpretations and vocal art of Patti, Sembrich, Plancon, Caruso, etc., in places where these artists can never be heard in person. In a series of lectures which I gave during the past summer at Chautauque, New York, the talking machine helped in some of them, and audiences of from one to four thousand people heard with absorbed attention the records of the great singers. People from all parts of the country, who had never expected to have an opportunity to listen to so many great artists, heard Patti, Melba, Sembrich, Gadsby, James, Schumann-Heink, Caruso, Plancon, Campanari, Scotti, etc. They heard ten arias sung by Tamagno, the greatest tenor of the past quarter century.

Two periods in musical history have heretofore been sealed books to music students, that of the Gregorian Chant and that of Palestrina. It is impossible to give any idea of the Gregorian music by means of an instrument, it is so inherently peculiar. But since the publication of a complete series of Gregorian records, made under the most authoritative auspices, the Sistine Chapel (the Pope's choir), the Augustinian Fathers and the Benedictines of St. Anselmo, pupils may now be made thoroughly familiar with the music of this important period of musical history was. The same may be said of Palestrina. Great as is his music, enormous as was his influence upon musical composition, this music is practically obsolete, so far as opportunities for hearing it under ordinary circumstances are concerned. To play his music upon the organ even, gives but an extremely inadequate idea of it. Such involved a *capella* part writing needs the individual character of the various voices themselves to give its true effect. The people of the music, published by the Victor Co., were made by the Pope's choir, which lends additional interest to them.

As time goes on, and musical educators become more familiar with these fine records, I believe they will become eventually indispensable to the work of every conservatory course of instruction, for it is coming more and more to be recognized that hearing great music is more useful in developing a musical appreciation than hearing about it. Just as, in the study of English literature, students are now expected to read selections from the great writers, whereas formerly they only read their lives and a criticism of their more important works.

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BY FAY SIMMONS DAVIS.

OPPORTUNITY.—A new year of work now opens before us, and we face it with glad anticipation. Wary minds are rested, tired hands are again eager and full of life. New, bright thoughts have supplanted the dull ones, and new ambitions, inspirations, grit and courage are ours. And all because a few of God's laws have been observed—and to the "world is ours." Yes, ours for the working and striving—this world of opportunity!

We will grasp whatever opportunities we see, and what we cannot see we will create; according to our stature as musicians, "so shall we find." With brave, undaunted spirits let us wrangle all the problems which cross our path. In proportion as we conquer, so will our ability to conquer increase.

"When you've got a job to do,

Do it now.

If it's one job you wish was through,

Do it now.

If you're sure the job's your own,

Just tackle it alone.

Don't hew and haw and groan.

Do it now.

"Don't put off a bit of work,

Do it now.

It doesn't pay to shirk.

Do it now.

If you want to fill a place,

And be useful in the race,

Just get up and take a brace—

Do it now!"

TAKE A GRIP.—All success depends upon labor—that is, labor well directed as well as incessant and skilled. "Skilled labor" is the cry of the century. Art is *doing—doing is knowing.*

"What's the matter with your fourth finger? It doesn't work at all." I once exclaimed to a young pupil as he was playing an exercise. He gazed earnestly upon it for a moment; then, holding it up, he remarked with a merry twinkle in his eye: "Say, there! Mine's got on to you, for as far as I'm concerned, it is not? If we get 'onto our job' with ginger and enthusiasm, mountains of difficulties are bound to fall, and castles of victories will rise in their place."

"Stick to your aim, the monarch's hold will slip—But only crawlers loose the bull dog's grip."

CONFIDENCE in one's ability is a great factor in the achievement of success; the right kind, of course, which is not arrogant or boastful, but which has been nurtured by hard study and years of faithful preparation. "Isn't it beautiful that I can sing so?" asked Jenny Lind, naively, of a friend. Confidence gives magnetism to art and power to personality. "We stamp our own value upon ourselves, and cannot expect to pass for more." We teachers must know that we know. Tenacious expresses this sentiment best when he says: "Self-reverence, self-knowledge, self-control—these three alone lead life to sovereignty."

ENTHUSIASM is as necessary to art life as heart beats are to the human. Without it many learned teachers have failed; possessing it, many less worthy have succeeded. What a contrast is an enthusiastic man to an indifferent one! Indifference never created ideals—never stimulated talents—never swept any one beyond his belief in himself—never moved one beyond never gave to anybody one new idea—never gave courage or inspiration to one living soul. On the contrary, nothing ungodly or worth while ever happened without enthusiasm. Hardships, elasticities, anxieties, have fallen by its overmastering power. Greater as unknown Hungarian, made time and fortune from very first night she appeared in opera. Her audience was almost spell-bound by her enthusiasm. Oh, how wonderful and marvelous is the power which can so sway men and women! No one possessing it is indifferent or without influence. Darkness and despair flee before it, however. There is no such word as "fail" to its possessor.

CONCENTRATION is another powerful attribute for success. Progress stops when conversation falls. A teacher's worth is lessened as soon as his powers of

concentration wane; a pupil's practicing is worthless as soon as his mind wanders to other things. Mental activity is lost by useless thinking. In physical culture the whole thought has to be centered upon certain muscles, in order that they may become strong in as short a time as possible. Of what paramount importance is this thought-application to music?

FAITHFULNESS.—The well-equipped, well-balanced musician, whose constant thought is for his pupils, who considers his obligations to them as sacred, will, to his own surprise, find the yearly demand for his services increasing, and his advice and instruction listened to with reverence and followed with devotion. He is President, Secretary and Treasurer of his own affairs. Public confidence in him increases at compound interest. The "survival of the fittest" is well exemplified in his case.

Every little act of his is far-reaching. Years ago the great scientists were over in a dilemma trying to solve (on a large scale) the secrets of the world and other planets. Not until they began with the atom—with the almost infinitesimal things—could they give to the world lasting benefits of their great discoveries. We cannot always see the results of our work, but the results are there just the same. In Amsterdam there are some bells which sound very discordant to those near at hand. The tired bell-ringer himself bears only the distressing sounds, but far away in the distance the moon returning from work, weary, hearted and weary, hear exquisite music. The sweet sounds leave an influence strong and beautiful, as they listen with swelling hearts and uplifted souls. Into their tired bodies they absorb new courage and strength for life's battles and life's sorrows. Could this knowledge but be his, the tired bell-ringer would ask no greater reward—no greater glory.

EXPLANATORY REMARKS ON OUR MUSIC PAGES.

THE instrumental pieces included in the music pages of this issue cover a wide range of usefulness. The heaviest number is the "Trebble" by Lachmann. A highly interesting analysis of this celebrated piece by Mr. E. B. Perry, will be found on another page of this issue. Schytle's "Alta Marcia" is a vigorous movement of much character and originality. It should be played with free rhythmic swing.

The melody of the middle section requires broad treatment, and a rich, full tone. This piece should take well in recitals. Abesser's "Serenade-Nocturne" is a drawing-room piece of the quiet, expressive type, demanding neatness of execution, and the singing tone. The study of such pieces is very beneficial to the pupil, aside from the general appreciation with which they are received at mixed gatherings. This style of piano music will always hold its popularity.

Horvath's "Waving Seavers" is a decided novelty. It is one of the most recent works of this popular composer, a sprightly and graceful waltz movement of the Viennese type. It must be played with freedom and dash in the style of a modern ballet movement. Another novelty, by a young American composer who has found favor with our readers in the past, is the new George Dudley Martin's "Lullaby for the Evening." It is one of his happiest inspirations. It demands delicate treatment with light, clean finger work. The employment of the contrasting keys of A flat major and E major adds interest to this composition. The harmonic values should be well brought out.

The easier teaching pieces are both novelties. Harry Hale Pike's "Marching to School" is a new work by a composer not previously represented in THE ETUDE. It is quite original in harmonic treatment, with a sturdy rhythm and attractive melody. Although easy to play it is quite full in general effect. Carl Wilhelm Kern needs no introduction to our readers. His "Sister Dear!" is a dainty little waltz movement, one of a new set of seven pieces, which will be certain to find favor with young players. The left-hand melody should prove popular and afford good practice.

The four-hand number is a new march by Charles Lindley, "Autumn Days," a brilliant bit of writing, suited to the coming season, sonorous and orchestral in general effect. The two parts are nicely balanced throughout. This piece should be played well up to time with steady accentuation. It is also published in a very satisfactory solo arrangement.

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